Jessy Dixon
produces
Songs of
Pentecost
featuring the
World of Pentecost Choir

JESSY DIXON PRODUCES

Songs of Pentecost

featuring the World of Pentecost Choir

PRODUCED BY JESSY DIXON FOR JES-SAY PRODUCTIONS

Executive Producer–Curbe Mhoon

SIDE ONE

My God Is Not Dead Percy Bady, ASCAP Vocal Solos By Jessy Dixon & Calvin Barnes	4:41
He That The Son Has Set Free Randy Phillips, ASCAP/Dixon Music, ASCAP	4:01
Lord I Need A Breakthrough Wayne Jackson, ASCAP/Dixon Music, ASCAP Vocal Solo By Rev. Walter Butts	4:19
I'll Say Yes Lord Yes Lynn Keesecker, ASCAP/Manna Music, ASCAP Vocal Solo By Elsa Harris	4:32
I'll Never Stop Believing Jessy Dixon, ASCAP/Dixon Music, ASCAP Vocal Solos By Jessy Dixon & Carolyn Smith Powell	4:47

SIDE TWO

We Come To Worship You Jeff Switzer, ASCAP/Dixon Music, ASCAP Vocal Solo By Calvin Barnes	4:24
There Is No Failure Jessy Dixon, ASCAP/Dixon Music, ASCAP Vocal Solo By Carolyn Smith Powell	3:54
Cast Your Cares on Him Randy Phillips, ASCAP/Dixon Music, ASCAP Vocal Solo By Randy Phillips	3:45
Lord I Lift My Spirit To You Jessy Dixon/Dixon Music, ASCAP/John Thompson/Whole Armor Publishing, ASCAP/Randy Scruggs/Full Armor Publishing, ASCAP Vocal Solo By Rev. Walter Butts	4:24

Guitars
Danny Frazier
Craig Tarquinio
Phil Ratliff

Bass
Jamie Estes
Michael Manson
Tyrone Dickerson

Drums
Randy Phillips
Kevin Johnson

Keyboards
Wanda Phillips
Elsa Harris
Jeff Switzer
Percy Bady
Tyrone Dickerson

Synthesizers
Percy Bady

Percussion
Charlotte Davis

Vocal Arrangements
Jessy Dixon
Tommy Stewart
Elsa Harris
Percy Bady
Charlotte Davis

Additional Voices
Simply Darius

Recorded at World of Pentecost Church, 1504 E. 51st Street, Austin, Texas/Rev. Kenneth Phillips, Pastor

Choir Directed by Jeff Switzer

Recorded "Live" by Sam's Tape Truck, Joe Neal, Engineer Atlanta Ga.

Mixed At
Ardent Studios, Memphis, Tennessee.
By John Hampton & Jessy Dixon
Alpha Studios, Chicago, Illinois
By Bobby Thomas and Jessy Dixon

Art direction, illustration and album design by Cortrell Harris

0 8300-71001-1

Expressions of love from the father of light!
Heartbeats of devotion dedicated to the founder of emotion.
Music, singing, the Calvary Crusaders.
Designed for the receiver, inspirations from the inspired!
A towering team!
A recording dream!
Jessy Dixon and The World of Pentecost Choir.

From Kenneth Phillips, Pastor
The World of Pentecost
Austin, Texas

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JOHN HAMMOND RECORDS FW 37598

Marion Williams

Lord, You've Been Mighty Good To Me.

John Beltran, earth & nightfall.

side 1
a. blue world, 300.
b. pluvial interlude, 95.
c. synaptic transmission, 324.
side 2
d. sub-surface,* 221.
e. earth and nightfall,** 288.
f. mutualism, 302.

side 3
a. the dawn,** 269.
b. anticipation, 258.
c. nitrite, 287.
side 4
d. fragile interlude,** 149.
e. aquatic,** 385.
f. vienna, 134.

3003

John beltran, earth and nightfall.

produced by john beltran.
except * (produced by john beltran & dennis bech) and ** (produced by john beltran & mark wilson)
published by r & a recordshopen house music (bmi)
recorded and mixed at tracks recording studio, lansing, michigan, u.s.a.
engineered by mark wilson, mixed by mark wilson & john beltran.

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design: the designers republic,
with a little help from luci

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john thanks: his parents, sister, the beltran and lopez families, dave lopez, mark beltran, christie rivera, mike sandborn, sam mcqueen, justin and jackie, dwight washington, pat doyle, mark wilson, chad bockies, ana kiss, jason curcio, eric hoort, tom bocks, edelmiro garza, eli beltran, alberto garza, monica flores, michelle beltran, bryant hill, ted samers, the r & a crew and everyone who supported my music.

inspired and influenced by the great musicians of the world.

JOHN BELUSHI
POLYESTER

004

RPM

JOHN BELTRAN

CYMANDE

ARRIVAL

Paul Winley RECORDS

LP 141

CYMANDE
ARRIVAL

Produced By PATRICK PATTERSON
Executive Producer PAUL WINLEY

SIDE ONE

1. WHAT'S THE WORD — GOOD TIMES — P. Patterson — T. White — 7:33
2. LIVING FOR YOUR LOVE — P. Patterson — S. Scipio — 5:24
3. SWEET TALK — P. Patterson — S. Scipio — 6:18
4. LET ME BE THE ONE — P. Patterson — S. Scipio — 4:22

SIDE TWO

1. SINCE YOU'VE BEEN GONE — P. Patterson — S. Scipio — 5:07
2. YOU WON'T FEEL SO PROUD — T. White — 4:26
3. BEING WITH YOU — P. Patterson — S. Scipio — 3:34
4. IT'S MAGIC — P. Patterson — S. Scipio — 3:34

All Tunes Published by NINNY PUBL. B.M.I.

"PERFORMERS"

PATRICK PATTERSON Chris Magic on Acoustic Piano:
Since You've Been Gone — Living For Your Love
PETE NELSON on Acoustic Piano:
Being With You — It's Magic
PATRICK PATTERSON — Guitar · Keyboards · Background Vocals
TREVOR WHITE — Lead Vocal · Bass · Percussion
STEVE SCIPIO — Bass · Percussion
ANGELA WYNTER — Vocal
SAM KELLY — Drums
PETER SEGONA — Trumpet
Many Thanks To:
JULIAN CHAPMAN — DEREK GIBBS — GLENROY OAKLEY —
CARMEN — DESMOND — SIMON — D —
Recorded At N.E. Studios; London England.

Cover Concept: PAUL WINLEY
Cover Art: KEVIN DONOVAN
Art Direction: CHICO ALVAREZ

Special Thanks To
PATRICK PATTERSON And
CYMANDE,
for giving me a chance.
Peace — Trust — Brotherhood.
PAUL WINLEY

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Paul Winley
RECORDS

RECORDS
LP. 141

Valery Lloyd-Watts, Piano

1

SZ-511

Recital Favorites

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A Senzay Edition Record

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Athens, Ohio 45701 U.S.A.

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Senzay Edition Piano Records by Ability Development Associates, Inc.

Recital Favorites. Valery Lloyd-Watts, Piano. Pieces by Bach, Mozart, Schumann, Suzuki, Czerny, von Weber, Beethoven, Hummel and others. SZ-511

Minuets and Musettes. Valery Lloyd-Watts, Piano.
Sonatinas by Clementi, Kuhlau and Mozart, and several pieces by Bach, Beethoven, Schumann and Mozart. SZ-512

Classics. Valery Lloyd-Watts, Piano.
Pieces by Beethoven, Burgmüller, Tchaikovsky, Haydn, Schumann and Bach. SZ-513

Sonatas and Encores. Valery Lloyd-Watts, Piano.
Mozart, Sonata K. V. 330; Mozart, Sonata K. V. 545; D. Scarlatti, Sonata "Pastorale"; Mozart, Sonata K. V. 331, and works by Daquin, Handel, and Paderewski.
(2 Record Set) SZ-514 and SZ-515

The selections in this series of recordings by Valery Lloyd-Watts correspond to the order of the pieces found in the Suzuki Piano School with a few minor exceptions. The album, *Recital Favorites* (SZ-511) contains all of the pieces in Volume 1 and most of the selections of Volume 2 of the Suzuki Piano School. *Minuets and Musettes* (SZ-512) contains all the pieces of Volumes 3 and 4 of the Suzuki Piano School plus the two pieces not included in *Recital Favorites*. In the album, *Classics* (SZ-513), almost all of the pieces from Volume 5 and one from Volume 6 of the Suzuki Piano School are included. *Sonatas and Encores* (SZ-514 and SZ-515), a two record set, contains all of the remaining pieces of Volume 6 and the two remaining pieces from Volume 5. The order in which the pieces are presented on these albums as developed by Mrs. Kataoka and Suzuki piano teachers of the Western hemisphere appears to be a better progression of the material. No pieces have been added or deleted from the original course of study. Ms. Lloyd-Watts strongly recommends that Suzuki piano teachers follow the order of recordings rather than the order of the Suzuki Piano School for best results with western students.

The Suzuki Approach

Learning to play an instrument via the Suzuki method constitutes much more than "taking lessons." It not only represents a high level of musical and technical instruction, but has as its foundation a philosophy of learning and development which involves the family unit and affects other areas of education.

We believe with Suzuki, a contemporary Japanese musician and educator, that EVERY child can reach a high level of musical development. To achieve this, it is necessary to consider the five basic points of his philosophy:

1. The earlier the better—for all learning.
2. The individual is a product of his environment.
3. Repetition of experiences is important for learning.
4. The adult environment must be at a high level and continue to grow to provide better learning situations for the child.
5. The teacher must be trained and skilled in the understanding of *what*, *when*, and *how*.

Valery Lloyd-Watts is a versatile concert pianist from Kingston, Ontario, Canada. Critics from coast to coast in Canada and the United States have written of her "stunning musical understanding," "enormous technical skill" and her "ability to organize the notes into an emotional experience."

Her artistry has been developed and encouraged by such notable teachers and performers as Lili Kraus, Menahem Pressler, Paul Badura-Skoda, Pierre Souvairan, Lamar Crowson, and William Kapell.

She held scholarships at the Royal Conservatory in Toronto and the Royal College of Music in London, England. Her Master of Music degree is from the University of Wisconsin.

Among her achievements are an orchestral debut at age twelve, a performance of the Tschaikovsky Concerto #1 with the Vancouver Symphony Orchestra at sixteen, and an invitation from the BBC to give the world premiere of the Fricker *Toccata for Piano and Orchestra* at nineteen. In addition to solo and chamber music performances, Mrs. Lloyd-Watts is widely acclaimed for her expertise in presenting concerts for children.

Mrs. Lloyd-Watts is an internationally recognized exponent of the Suzuki teaching method, applying his principles of early music education to piano. Her introduction to the Suzuki philosophy came through her daughter's violin lessons with Margery Aber in Wisconsin. Study of the teaching approach of Suzuki was initiated as a result of his workshops in the United States.

In collaboration with Carole L. Bigler, she has co-authored the book, *Studying Suzuki Piano: More Than Music* (Ability Development Associates, Inc., Athens, Ohio).

Valery Lloyd-Watts, Piano

Recital Favorites

Shinichi Suzuki's Mother-Tongue Method

This record and the others in this series are designed to closely coincide with the order of the pieces found in the Suzuki Piano School, copyrighted by Zen-On in Japan and published throughout the rest of the world by Summy-Birchard. All of the records should be played repeatedly during the child's early growth (birth through age 3). The music is thus a part of the child's environment and stimulates the development of musical memory and ear.

When the child begins the study of piano, listening to these records continues, but attention is particularly focused on the pieces which are being learned or will be learned in the near future. With this procedure, the child has learned the piece in his mind before he begins to cope with the problems of physically manipulating the keys of the piano to produce these sounds. Neglect of this listening procedure will slow the child's progress and frustrate the Mother-Tongue learning process. For additional information about Suzuki's Mother-Tongue approach to the development of a musical ear in children, the artist recommends Shinichi Suzuki, *Nurtured By Love* (Exposition Press); Elizabeth Mills and Sr. Therese Cecile Murphy, *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education* (Diablo Press), and Carole L. Bigler and Valery Lloyd-Watts, *Studying Suzuki Piano: More Than Music* (Ability Development Associates).

Side A	
"Twinkle, Twinkle, Little Star" Variations	Shinichi Suzuki
Lightly Row	Folk Song
The Honeybee	Folk Song
Cuckoo	Folk Song
Lightly Row	Folk Song
French Children's Song	Folk Song
London Bridge	Folk Song
Mary Had a Little Lamb	Folk Song
Go Tell Aunt Rhody	Folk Song
Clair de Lune	Lully
Long, Long Ago	Bayly
Little Playmates	F. N. Chwatal
Chant Arabe	Anon.
Allegretto 1	C. Czerny
Adieu!	Folk Song
Allegretto 2	C. Czerny
Christmas-Day Secrets	T. Dutton
Allegro	Shinichi Suzuki
Musette	Anon.

Side B	
Ecossaise	J. N. Hummel
A Short Story	H. Lichner
The Happy Farmer	R. Schumann
Minuet 1	J. S. Bach
Minuet 2	J. S. Bach
Minuet 3	J. S. Bach
Minuet	J. S. Bach
Cradle Song	C. M. von Weber
Minuet	W. A. Mozart
Arietta	W. A. Mozart
Melody	R. Schumann
Sonatina	L. van Beethoven
Moderato	
Romance	

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Carole L. Bigler, consultant and assistant producer.
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The recording was made using the Steinway piano in Bailey Hall, Cornell University, Ithaca, New York.
Maurice Stith, recording engineer
Redwood Records
8 Redwood Lane
Ithaca, New York 14850

SenZay

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The Sounds of History

Record 5: 1849-1865

A SUPPLEMENT TO VOLUME 5

THE LIFE HISTORY OF THE UNITED STATES

THE UNION SUNDERED

THE WORDS AND MUSIC OF AMERICA'S PAST

NARRATION BY FREDRIC MARCH AND FLORENCE ELDRIDGE

A High-Fidelity Recording

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THE UNION SUNDERED

Record 5: 1849–1865

A SUPPLEMENT TO ★ THE LIFE HISTORY OF THE UNITED STATES ★ *The Sounds of History* ★

The long crisis over slavery splits the nation asunder and plunges it into fierce civil war

SIDE 1—DOCUMENTS

1. From John C. Calhoun's speech to the Senate (March 4, 1850).

2. From the Fugitive Slave Act (September 18, 1850).

3. From the *Journals* of Ralph Waldo Emerson.

4. From Jenny Lind's letter to her parents (September 27, 1850).

5. From Ben Holladay's account of robbery in *The Overland Stage to California* by Frank Root and William Connelly (1901).

6. From McGuffey's *Eclectic First Reader* (1851).

7. From *Uncle Tom's Cabin* by Harriet Beecher Stowe (1852).

8. From Abraham Lincoln's speech at Springfield, Illinois (June 16, 1858).

9. From Abraham Lincoln's speech in the Lincoln-Douglas debates (October 15, 1858).

10. From Stephen Douglas' speech in the Lincoln-Douglas debates (October 15, 1858).

11. From John Brown's address at his trial (November 2, 1859).

12. From Louis T. Wigfall's speech to the Senate (March 2, 1861).

13. From Abraham Lincoln's Inaugural Address (March 4, 1861).

14. From Jefferson Davis' Inaugural Address (February 22, 1862).

15. From *My Story of the War* by Mary A. Livermore (1890).

16. From Abraham Lincoln's letter to Horace Greeley (August 22, 1862).

17. From John William de Forest's "Forced Marches" in *The Galaxy* (June 1868).

18. From Chauncey H. Cooke's letter to his mother (December 25, 1862).

19. From Robert E. Lee's letter to his sister, Anne Marshall (April 20, 1861).

SIDE 2—MUSIC OF THE CIVIL WAR HOME FRONT

Notes by Virgil Thomson

1. "DIXIE" and "THE BONNIE BLUE FLAG" Eastman Wind Ensemble; Frederick Fennell, conductor. (Courtesy of Mercury Records, LP 2-501.) Although these became the two most popular Confederate songs, only "The Bonnie Blue Flag" (which used a traditional Irish air) was intended as a salute to the Southern cause; "Dixie," ironically, was composed by the Northern minstrel, Dan Emmett. This arrangement, combining both tunes, is from the original bandbook of the Twenty-sixth North Carolina Regiment Band.

2. "THE SOUTHERN GIRL" Sung by Jean Ritchie. (Courtesy Folkways Records.) Carrie Bell Sinclair, a Georgia poet who wrote lyrics for other Confederate songs, set the words for "The Southern Girl" to the tune of "The Bonnie Blue Flag." Wartime shortages initially affected luxury goods and then basic necessities. At first scarce, many items became unobtainable. Therefore the homespun dress mentioned in the song became a symbol of loyalty to the South.

3. "FOLLOW THE DRINKING GOURD" Sung by Marvin Hayes. "Peg Leg Joe," a legendary white leader of the Underground Railroad, organized the escape of Negroes from various plantations. The words to this tune were used by the fleeing slaves as a guide to the path they were to follow: "The drinking gourd"—signifying the Big Dipper pointing north; "great big river"—the river route northward; and "left foot peg foot traveling on"—a conventionalized symbol representing Peg Leg's wooden leg that was used to mark the road to freedom.

4. "THE LONESOME VALLEY" Sung by Carol Brice. The singing of Negro spirituals attracted only little attention before the Civil War. However, with the war the issue of slavery generated widespread interest in Negro songs, and particularly in spirituals. In 1867, the first collection of these appeared, entitled, *Slave Songs of the United States*. Included were "The Lonesome Valley" and "Roll, Jordan, Roll" (sung later on this record), both listed as "established favorites"; "Roll, Jordan, Roll," originally published in 1862, is believed to be the first American Negro spiritual to appear in print.

5. "TENTING ON THE OLD CAMP GROUND" Sung by James Stover. This moving appeal for peace, with its poignant expression of wartime loneliness, was written by the Northern composer Walter Kittredge, but it was equally popular in the South. The song achieved its first success through performances by the Hutchinson Family Singers.

6. "BEAUTIFUL RIVER" This popular revival song, better known as "Shall We Gather at the River?," was written by a Brooklyn, New York, minister, Reverend Robert Lowry. In 1865, only a year after it was composed, it was sung by a gathering of some 40,000 voices at a Children's Day celebration in Brooklyn.

7. "LISTEN TO THE MOCKINGBIRD" Eastman Wind Ensemble; Frederick Fennell, conductor. (Courtesy of Mercury Records, LP 2-501.) Lieutenant G. W. Ingals wrote this arrangement of the popular tune by Septimus Winner for his Third New Hampshire Regiment Band. The brass instruments used in this performance, found in museums and private collections, are of the same vintage as those employed in the first performance.

8. "ROLL, JORDAN, ROLL" Sung by Carol Brice. See note for "The Lonesome Valley," above.

9. "RALLY ROUND THE CAUSE, BOYS" Sung by Larro Chelsi. In an effort to unify the North against its "Copperheads," who advocated halting the war, the Republican party took the name "Union party" for the election of 1864, choosing Andrew Johnson of Tennessee as Lincoln's running mate. These words, written to the tune of George F. Root's "Battle Cry of Freedom," were intended to encourage the North to press on for complete defeat of the Confederacy.

10. "AMAZING GRACE" Dating back well into the 18th Century, "Amazing Grace" achieved its greatest popularity during the rise of camp meetings in the South and Midwest in the mid-19th Century and was published in tunebooks like *The Social Harp* (1855). The hymn later became popular as a Negro hymn tune.

11. "WE ARE COMING, FATHER ABRA'AM" Sung by Larro Chelsi. In July of 1862 President Abraham Lincoln issued a call for 300,000 more men to continue the war. In response, James Sloan Gibbons, a Quaker abolitionist, first wrote the spirited words to this song. Printed in the New York *Evening Post*, the lyric was popularly attributed to its editor, William Cullen Bryant. A number of composers, including Stephen Foster, set the poem to music but this tune by L. O. Emerson, a writer of Gospel hymns, has remained the best known.

FREDRIC MARCH and FLORENCE ELDRIDGE—Narrators

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Vocal and choral direction—LEHMAN ENGEL

Connective passages read by CHARLES COLLINGWOOD

A Project Records Inc. Production

BEAUTIFUL RIVER

Shall we gather at the river
Where bright angel feet have trod;
With its crystal tide for ever
Flowing by the throne of God?

Chorus:

Yes, we'll gather at the river;
The beautiful, the beautiful river—
Gather with the saints at the river,
That flows by the throne of God.

Ere we reach the shining river
Lay we ev'ry burden down;
Grace our spirits will deliver,
And provide a robe and crown.

Soon we'll reach the silver river,
Soon our pilgrimage will cease;
Soon our happy hearts will quiver
With the melody of peace.

AMAZING GRACE

Amazing grace! how sweet the sound,
That saved a wretch like me!
I once was lost, but now am found,
Was blind but now I see.

'Twas grace that taught my heart to fear,
And grace my fears relieved;
How precious did that grace appear
The hour I first believed!

Thro' many dangers, toils and snares,
I have already come;
'Tis grace hath bro't me safe thus far,
And grace will lead me home. Amen.

Cover picture—Don Richards

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Record 5: 1849-1865

THE UNION SUNDERED

The Sounds of History

A SUPPLEMENT TO

THE LIFE HISTORY OF THE UNITED STATES

gemini

"good mischief"

songs and dances for children

GEMINI, Sandor and Laszlo Slomovits

SIDE 1

1. THE MARVELOUS TOY
   Tom Paxton 3:01
2. I'M GONNA TELL
   Rosalie Sorrels 3:20
3. A PLACE IN THE CHOIR
   Bill Staines 3:08
4. ZUM GALI GALI
   Traditional Israeli 1:36
5. OH HOW LOVELY
   Traditional European 1:36
6. LUNCH
   Sandor Slomovits 2:00
7. AIKEN DRUM
   Traditional Scottish 3:13

SIDE 2

1. FIDDLESTICKS-LIMBERJACK
   Laszlo Slomovits 2:56
2. MERRILY KISS THE QUAKER'S WIFE/
   HASTE TO THE WEDDING
   Traditional Irish Jigs 2:15
3. THE HALTING MARCH
   Traditional Irish 2:48
4. WESTPHALIA WALTZ
   Traditional French-Canadian 2:55
5. LASZLO'S REEL
   Laszlo Slomovits 1:39
6. OVER THE HILLS
   Traditional Irish Air 2:36
7. SIMEN TOV
   Traditional Hebrew 3:46

SANDOR SLOMOVITS — Vocals, Guitar, Bones, Bodhran, Clay Drums, Fiddlesticks
LASZLO SLOMOVITS — Vocals, Guitar, Violin, Pennywhistle, Bowed Psaltery
WILL SPENCER — Banjo on LASZLO'S REEL and FIDDLESTICKS-LIMBERJACK
PETER "MADCAT" RUTH — Jaw Harp and Harmonica on FIDDLESTICKS-LIMBERJACK

THE MARVELOUS TOY, I'M GONNA TELL and **A PLACE IN THE CHOIR** are three songs by some of our favorite songwriters. As you can hear, kids really love to sing them.

ZUM GALI GALI is a popular Israeli song. The words Zum Gali Gali don't mean anything. The rest of the words are: Hashalom le'man ha'a'min. Ha'a'min le'man hashalom. Hechalutz le'man avodah. Av-odah le'man hechalutz. Peace is meant for people, people are meant for peace. The pioneer is meant for work, work is meant for the pioneer.

OH HOW LOVELY is sung in Europe in several languages. We learned it in Hungarian from our parents. In Hungary the bells ring Bim Bom, not Ding Dong. Szépen szól az est harangja, est harangja mikor minket hiv már a, hiv már a bim bom.

LUNCH — I'd been working on a song all morning — wasn't getting very far, and decided to take a break for lunch. When I opened the refrigerator this song jumped out (of me, not the refrigerator). Here is another verse I've added since we recorded the album.

Carrot cake for everyone, yum yum
I know that you'll finish every crumb crumb
That's all there is, I'm sorry, don't be glum glum
I wish I'd baked some more, I feel so dumb dumb

AIKEN DRUM is a song we sing at almost every one of our children's concerts. It usually goes on for more than ten minutes and we always come up with a very strange, wonderful-looking and tasting character.

With the dances on side two, we tried to present a wide variety of rhythms for children to move to. It's O.K. if the parents do too! There are reels, jigs, a march, an air, and even a waltz to dance to.

SIMEN TOV is a traditional Hebrew song and is one of our all-time favorites, both for what it says and how it says it. It is most often sung, and danced to, at weddings and other happy occasions, like children's concerts!

SPECIAL THANKS TO:
All the people, young, and older, who sang along with us (and made other noises!!) on the live side.
Dave and Linda Siglin of the Ark Coffeehouse.
Rob Martens and Will Spencer of Solid Sound Studio.
Brenda Miller Slomovits for the front cover and art direction.
James Morse for the photos on the back.
White Pine Printers Inc. of Ann Arbor.

We'd like to dedicate this album to the memory of Betty Trilling, teacher and true friend.

Side one recorded live at the Ark Coffeehouse, Ann Arbor, Michigan on May 23, 1982.
Engineer — Tom Bray
Side two recorded at Solid Sound Studios, Ann Arbor, Michigan, July-August 1982.
Engineer — Will Spencer

GEMINI, Sandor and Laszlo Slomovits,
2000 Penncraft Ct., Ann Arbor, MI 48103,
(313) 665-0165, 665-0409

ESTEREO

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DKL1-3397

Marco Antonio Muñiz

MIGRATORY WILDFOWL PROGRAM

BAJO LA SOMBRA DE UN PINO
SARA
RECUERDOS DE BORINQUEN
MIS AMORES
FELICES DIAS
AMOR BENDITO
FLOR DE MIS AMORES
SUEÑO DE AMOR
NO ME TOQUES
ALONDRAS EN EL BOSQUE

DANZAS

Celebrando sus

15 Años

en

Puerto Rico

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Estereo DKL1-3397 ARCANO

MIGRATORY ... PROGRAM

Marco Antonio Muñiz

DANZAS

Lado A

SUEÑO DE AMOR*
(J. Morel Campos)

RECUERDOS DE BORINQUEN**
(Luis R. Miranda)

NO ME TOQUES*
(J. Morel Campos)

BAJO LA SOMBRA DE UN PINO***
(Juan F. Acosta)

FLOR DE MIS AMORES****
(Lito Peña)

Lado B

MIS AMORES***
(Simón Madera)

FELICES DIAS****
(Juan Morel Campos)

ALONDRAS EN EL BOSQUE*
(Carlos Padilla)

AMOR BENDITO****
(Rios Ovalle)

SARA*****
(Angel Mislán)

Comentario del maestro Hector Campos Parsi sobre el nuevo disco de danzas de Marco Antonio Muñiz.

En esta espléndida grabación se conjugan armoniosamente el arte de un gran artista y la extensión natural de una gran tradición. Marco Antonio Muñiz ha añadido la dimensión de sus expresivas interpretaciones a la romántica emoción de la danza tradicional. El resultado es un todo homogéneo y hermoso, una rama vigorosa y verde del árbol de la tradición hispano-caribe. Esto es natural, pues la tradición musical mexicana y la puertorriqueña surgen de la misma fuente generosa.

La orquestación de los arreglistas actualiza el sonido instrumental acercándolo más al oído contemporáneo, empleando [illegible] rica paleta tim[illegible] que, aunque se ajusta mejor al nuevo medio electrónico, [illegible] ático y recatado de las composiciones. Estoy seguro de [illegible] anzas, de haber vivido hoy, hubiesen dado su entusiasta [illegible]

Esta grabación no solo actua[illegible] puertorriqueña, sino que la lanza aún más allá de nuestra [illegible] as.

---

*[illegible]
**A[illegible]
***A[illegible]
****[illegible]
*****A[illegible]

Grabado en Ochoa [illegible] to Rico
[illegible]
Pr[illegible]

Coros: Grupo Allegr[illegible]
Tito Lara • So[illegible]
Dagmar • Angel "Cueco" Peña
Luis A. Cosme

Director Musical Principal: Angel "Cueco" Peña
Director Auxiliar: Lito Peña
Coordinador Musical: José Raúl Ramírez

Violin—Pepito Figueroa, Kachico Figueroa, Henry Hutchinson Jr. Félix Castillo, Jorge Cabeza, Jean Gress
Viola—Jaime E. Medina, José D. Cantuzzaro
Cello—William Meléndez, Orlando Guillot
Piano—José Raúl Ramírez, Víctor Meléndez Dohuert
Bajo—Wilson Torres Jr., Gregorio Huerta
Batería—Pedro Negrón
Guitarra—Tommy Acevedo, Millito Cruz

Percusión—Freddie Santiago
Flauta—Wilfredo Cruz Miranda, Roberto Jiménez Héctor Veneros, Jesús Camedo
Clarinete—Genesio Riboldi
Oboe—Harry Rosario
Trompa francesa—Hiram Román
Trompeta—Juanito Torres, Angie Machado
Trombón—Rafael Torres Soto

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Arnold Schönberg

ETERNA

DIGITAL RECORDING

Eva-Maria Bundschuh
Rosemarie Lang
Manfred Jung

Rundfunkchöre
Berlin und Leipzig
Prager Männerchor

Dresdner Philharmonie und
Mitglieder des
Rundfunk-Sinfonie-Orchesters
Leipzig

Herbert Kegel

Gurrelieder

Arnold Schönberg

(1874–1951)

Gurrelieder

für Soli, Chor und Orchester

Text von Jens Peter Jacobsen
Deutsche Übersetzung von Robert Franz Arnold

31,20 M

STEREO

7 29 111–112

Direct Metal DMM Mastering

DIGITAL RECORDING

1. Platte, Seite 1

I. Teil

Orchestervorspiel	8:03
Nun dämpft die Dämmrung jeden Ton	24:49
Waldemar, Tove	

Seite 2

Mein Haupt wiegt sich auf lebenden Wogen	15:09
Waldemar, Tove	
Orchesterzwischenspiel	7:55

2. Platte, Seite 3

Tauben von Gurre	12:36
Stimme der Waldtaube	

II. Teil

Herrgott, weißt du, was du tatest	5:16
Waldemar	

III. Teil

Die wilde Jagd

Erwacht, König Waldemars Mannen wert	12:37
Waldemar, Bauer, Waldemars Mannen	

Seite 4

Mit Toves Stimme flüstert der Wald	19:45
Waldemar, Klaus-Narr, Waldemars Mannen	

Des Sommerwindes wilde Jagd

Orchestervorspiel	3:16
Herr Gänsefuß, Frau Gänsekraut (Melodram)	5:48
Sprecher	
Seht, die Sonne	6:09
Chor	

Eva-Maria Bundschuh, Sopran (Tove)
Rosemarie Lang, Alt (Waldtaube)
Manfred Jung, Tenor (Waldemar)
Wolf Appel, Tenor (Klaus-Narr)
Ulric Cold, Baß (Bauer)
Gert Westphal, Sprecher

Rundfunkchor Berlin
Einstudierung: Dietrich Knothe
Rundfunkchor Leipzig
Einstudierung: Jörg-Peter Weigle
Prager Männerchor
Einstudierung: Miroslav Košler

Dresdner Philharmonie und
Mitglieder des Rundfunk-Sinfonie-Orchesters Leipzig
Dirigent: Herbert Kegel

Die „Gurrelieder", die der 26jährige Schönberg von März 1900 bis etwa April 1901 komponierte, deren Instrumentation er jedoch erst ein Jahrzehnt später, im November 1911, abschloß, nehmen eine Ausnahmestellung ein. Sie dürfen als ein „opus magnum" bezeichnet werden: durch ausgreifende formale Disposition (in drei Hauptteilen erscheinen insgesamt 18 Orchesterlieder, ein Melodram – das Schönberg hier erstmals verwendet –, ein Schlußchor sowie instrumentale Vor- und Zwischenspiele) und eine wahrhaft zyklopische Besetzung (5 Solosänger, ein Sprecher, 3 vierstimmige Männerchöre, ein achtstimmiger gemischter Chor und ein etwa 150 Instrumente umfassendes Orchester, dem u. a. je 25 Holz- und Blechbläser angehören).

Die Anregung für die Komposition wirkt demgegenüber geradezu bescheiden. Obwohl Schönberg bis zur Jahrhundertwende bereits eine beachtliche Reihe von Stücken geschrieben hatte, fand er kaum Anerkennung, lebte er in seiner Heimatstadt Wien in äußerst bedrängten materiellen Verhältnissen. Ein Preisausschreiben für Liedzyklen veranlaßte ihn, einige Texte aus den „Gurreliedern" des dänischen Dichters Jens Peter Jacobsen, deren Übersetzung durch Robert Franz Arnold 1897 herausgekommen war, zur Vertonung auszuwählen. Doch die Arbeit drohte bald auszuufern, ließ sich schließlich mit den prosaischen Alltagsaufgaben, die jedoch – wie etwa leidige Operetteninstrumentation – den Lebensunterhalt einigermaßen sicherten, nicht länger vereinbaren. Schönberg brach die Komposition ab, freilich auch aus anderen Gründen, an die er sich noch im Todesjahr 1951 erinnerte: „Angesichts der außerordentlichen Schwierigkeiten, dieses Werk überhaupt aufführen zu lassen, war ich entmutigt (...) Ich hatte überdies viele neue Erfahrungen gesammelt, meine Technik hatte sich verbessert und mein Ausdrucksbereich war reicher geworden (...) Ich hatte Neues entdeckt, verstand es, meine Gedanken besser zu formulieren und hatte einige Werke geschrieben, die Zeugnis für diese Entwicklung ablegten."

Obwohl in dieser Rückschau die Jahre etwas zu sehr zusammenrücken und mit den „neuen Erfahrungen" in erster Linie nicht die den „Gurreliedern" unmittelbar folgenden Stücke gemeint sind (also die Sinfonische Dichtung „Pelleas und Melisande" oder das 1. Streichquartett), sondern die in die Atonalität hineinführenden wie die Klavierstücke op. 11 oder das Monodram „Erwartung", benennt Schönberg hier selbstverständlich die tieferen Gründe dafür, daß er die Arbeit an der noch tonalen Komposition einstellte und deren Vollendung der „Nachwelt" überlassen wollte. Freilich erinnerte er sich bald wieder an sein Jugendwerk, und wohl auch eher, als er dies selbst für möglich gehalten haben dürfte. Denn durch den Aufbruch in die Atonalität erwuchsen Schönbergs Schaffen Widerstände in der Öffentlichkeit, die mit schöner Regelmäßigkeit die noch dazu raren Auffuhrungen im Skandal enden ließen – um 1910 galt Schönberg nicht nur im stockkonservativen Wien als das Haupt unbelehrbarer Traditionsverächter und anarchistischer Umstürzler.

Was lag da näher, als auf ein Werk zurückzugreifen, das, von Wagners und Richard Strauss' Geist inspiriert, nicht nur den Nachweis von „Traditionsverbundenheit" geben, sondern vielleicht auch ohrenfällig machen könnte, daß historische Konsequenz zu dem führte, was später geschah? Im Sommer 1912, um eine Drucklegung der „Gurrelieder" bemüht, schrieb Schönberg an Emil Hertzka, den Leiter der Wiener Universal Edition: „Dieses Werk ist der Schlüssel zu meiner ganzen Entwicklung. Es zeigt mich von Seiten, von denen ich mich später nicht mehr zeige oder doch auf einer anderen Basis. Es erklärt, wie alles später so kommen mußte und das ist für mein Werk enorm wichtig: daß man den Menschen und seine Entwicklung von hier aus verfolgen kann."

Aus diesem Grunde hatte sich Schönberg zuvor bereits an namhafte Dirigenten gewandt und versucht, sie für eine Aufführung zu gewinnen –1909 an Ferdinand Löwe, 1911 an Franz Schalk, der das, was ihm da vorgelegt wurde, rundweg als unspielbar ablehnte. Dennoch war es im Januar 1910, in einem ausschließlich Schönberg gewidmeten Konzert des Wiener „Vereins für Kunst und Kultur", zu einer Teilaufführung gekommen: neben den George-Liedern op. 15, den Klavierstücken op. 11 und Liedern aus op. 3 erklangen der I. Teil sowie Vor- und Zwischenspiele der „Gurrelieder", allerdings in einer von Schönberg selbst stammenden Bearbeitung für zwei Klaviere.

Nachdem sich die Lebensverhältnisse des Komponisten in diesen Jahren weiter verschlechtert hatten, ergriff er, wie einen rettenden Strohhalm, das Angebot, ab Herbst 1911 am Sternschen Konservatorium in Berlin zu unterrichten. Zugleich setzte er erneut Hoffnung auf eine Aufführung der „Gurrelieder", die in den ersten Monaten des Berlinaufenthaltes vollendet wurden. Im Mai 1912 gründeten Schönbergs getreue Schüler Alban Berg sowie Franz Schreker ein „vorbereitendes Comité" und einen „Arbeitsausschuß", dem u. a. Adolf Loos, Alma Mahler, Alfred Roller und Bruno Walter angehörten. Die Druckarbeiten in der Universal Edition waren so weit fortgeschritten, daß der Verlag jedem, der sich Verdienste um die bevorstehende Aufführung erwarb, einen Klavierauszug kostenlos zur Verfügung stellte. Alban Berg tat noch ein übriges, indem er einen über 100 Seiten langen „Führer" durch das Werk verfaßte, der auch rechtzeitig zur Uraufführung herauskam. Das Ereignis fand am 23. Februar 1913 im Großen Musikvereinssaal in Wien statt, die Leitung hatte Franz Schreker. Der Erfolg war eindeutig, die Gegner schienen besiegt ...

Doch dieser Erfolg vermochte über Schönbergs wahre Situation nicht lange hinwegzutäuschen. Nur einen Monat später fand an derselben Stelle ein Konzert statt, das einen Skandal auslöste, der das Eingreifen der Polizei zur Folge hatte. Freilich stand nun, neben Werken von Zemlinsky, Berg und Webern, eine jüngere Arbeit Schönbergs auf dem Programm: die gegenüber den „Gurreliedern" äußerst radikal wirkende 1. Kammersinfonie, ein Stück also, auf das die Hörer mit dem früheren, tonalen Werk „gefaßt" zu machen sich der Komponist – vergeblich – erhofft hatte. Die tragische Liebesgeschichte vom König Waldemar, auch Volmer genannt, und seiner engelsgleichen Geliebten Tove, die der eifersüchtigen Rache der Königin zum Opfer fällt; die Verzweiflung Waldemars, der mit seinen in eine ruhelos umherirrende Geisterschar verwandelten Rittern die tote Geliebte sucht; Gott ob seiner Ungerechtigkeit flucht; die schuftenden Bauern als Spukgestalt erschreckt; dessen Schicksal dem des Klaus-Narr gleicht, da Waldemar sich als Hofnarr dem „Herrscher überm Monde" anbietet; dem schließlich Tove in der Natur allgegenwärtig wird und der in der ewigen Erneuerung der Natur ein Gleichnis für die Unzerstörbarkeit von Liebe und Leben erkennt – diese Geschichte entfaltet sich als eine Art „Weltnacht", von der Abend- bis zur Morgendämmerung. Liebe, Liebestod, Fluch, ahasverisches Umgetriebensein und die Utopie von Auferstehung, Reinigung und Erfüllung sind Motive, die seit Wagners „Fliegendem Holländer" oder „Tristan" bis zu Mahlers II. und VIII. Sinfonie geradezu zeittypisch wurden. Und dennoch gelingt Schönberg mit den „Gurreliedern" eine Variante dieses Stoffkreises, deren Eigenständigkeit aufs stärkste beeindruckt. Es ist keineswegs eine Selbstverständlichkeit, den Grund hierfür in der Musik selbst zu sehen. Denn gewöhnlich erschöpfen sich Aussagen über sie im Nachweis von ohnehin offenkundigen Beziehungen zu Wagners Leitmotivtechnik, zu Straussens farbintensiver Instrumentation oder zu Berlioz' oder Mahlers dramatischer Emphase. Wichtiger aber als solche, ohne Zweifel vorhandenen Anklammerungen an Voraufgegangenes und Gleichzeitiges erweist sich der Vorschein von Zukünftigem, von Schönbergs Zukunft, die in den „Gurreliedern" bereits greifbare Gestalt annimmt. So wird z. B. das motivische Material, als quasi punktuelle Wendung wie als ausschweifendes Thema, außerordentlich prägnant formuliert. Weite Intervalle sorgen für eine geradezu überdeutliche Zeichnung im melodischen Profil, wodurch abrupte Aufbrüche und gleitende, „schmelzende" Kantabilität sich nahtlos zusammenfügen. Überhaupt ist die Deutlichkeit der Darstellung – ein Grundbegriff im Kompositionsverständnis des reiferen Schönberg – bereits in erstaunlichem Maße ausgebildet. Ihr werden mit sicherer Hand auch Harmonik und Instrumentation unterstellt: Farbigkeit in Satz- und Klangbild ist niemals routinierter Selbstzweck, Nachweis virtuoser Fertigkeiten, sondern Mittel der Darstellung: „Alles, was da klingt, (ist) wohl zu unterscheiden von jenen, einen Kontrapunkt vortäuschenden, aufgeklebten Zieraten der aus der Kunstfertigkeit geborenen Instrumentation; (...) das, was hier im besten Falle schöne, moderne Kleider sind, die man jeder Puppe umhängen kann, (sind) in den Werken Schönbergs Fleisch und Blut im Leben dieser Werke." (Berg im „Gurrelieder"-Führer)

So erweisen sich selbst klanglich-instrumentatorische Exzesse als gedanklich beherrschte, durchhörbare Ereignisse, deren Gewalt auf diese Weise noch verstärkt wird – und dies nicht nur in den später, mit reicheren Erfahrungen instrumentierten Passagen des Werkes. Expressionistische Tendenzen, die sich hier ankündigen, kommen aber auch in der Behandlung der Singstimmen zum Ausdruck, der chorischen wie solistischen, und nicht nur im latent expressionistischen Melodram vom „Sommerwind" und seiner „wilden Jagd": das Lied des Bauern etwa ist ein gespenstisch-skurriles Charakterbild voller eigenartiger Klänge und Wendungen. Das vielleicht am weitesten in die Zukunft reichende Stück ist das „Lied der Waldtaube", dessen suggestiver Ton Schönberg auch veranlaßt haben mag, eine Bearbeitung für Einzelaufführungen anzufertigen.

Nicht minder originell ist die Form dieses kantatenartigen Werkes: im Originaltext bleibt, trotz symbolistischer Ausweitungen und Überhöhungen, ein erzählerisches Moment erhalten. Schönbergs gleichsam librettistische Umformung des Textes und dessen schichten- („kantaten"-)hafte Entfaltung als Liederfolge mit wie eingesprengt wirkenden Szenen ergeben eine Reihungsform, die nicht diskursiv, sondern parataktisch abläuft: am Ende entsteht der Eindruck, als ob alles, was da erklungen ist, sich um den Schlußhymnus gruppiert hat, auf ihn gänzlich und unablässig fixiert war – der „Sonnenhymnus" als ideelles Band, das das gesamte Werk umspannt.

Mathias Hansen (1989)

Musikregie: Heinz Wegner
Tonregie: Claus Strüben
Aufnahmetechnik: Horst-Dieter Käppler
Schnitt: Thomas Albrecht

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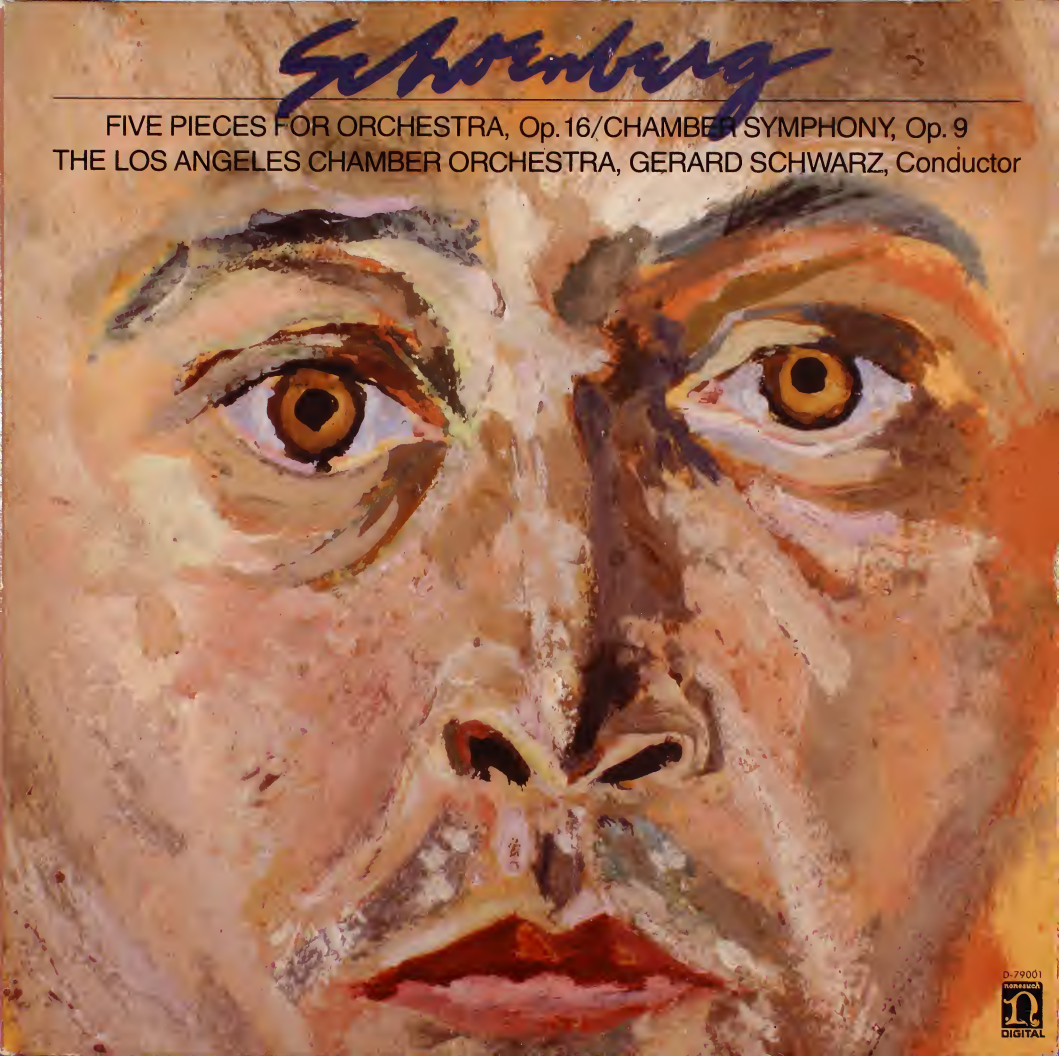
Schoenberg

FIVE PIECES FOR ORCHESTRA, Op. 16/CHAMBER SYMPHONY, Op. 9

THE LOS ANGELES CHAMBER ORCHESTRA, GERARD SCHWARZ, Conductor



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Schoenberg

Side One

FIVE PIECES FOR ORCHESTRA, Op. 16 (16:22)

(Arranged for Chamber Orchestra by Felix Greissle)
C. F. Peters Corporation

I. VORGEFÜHLE *(Premonitions)* (2:03)

II. VERGANGENES *(Yesteryears)* (4:42)

III. SOMMERMORGEN AN EINEM SEE (FARBEN) *(Summer Morning by a Lake) (Colors)* (3:58)

IV. PERIPETIE *(Peripetia)* (1:51)

V. DAS OBLIGATE REZITATIV *(The Obligatory Recitative)* (4:28)

Side Two

CHAMBER SYMPHONY No.1, Op. 9 (20:01)

Belmont Music Publishers

THE LOS ANGELES CHAMBER ORCHESTRA, GERARD SCHWARZ, Conductor

FIVE PIECES FOR ORCHESTRA, OP. 16

Violins
Paul Shure—Concertmaster
Ilkka Talvi

Viola
Janet Lakatos

Cello
Douglas Davis

Double Bass
Edward Meares, Jr.

Flute
David Shostac

Oboe
Allan Vogel

Bassoon
Kenneth Munday

Clarinet
David Shifrin

French horn
Robin Graham

Celeste
David Wheatley

Harmonium
Anita Priest
Harmonium courtesy of J. Paul Neary

ARNOLD SCHOENBERG (1874-1951)
From the collection of the
heirs of Vern O. Knudsen, Los Angeles.
Photo: Allan Dean Walker

Nonesuch Records would like to express its appreciation to the Schoenberg Institute and Leonard Stein for providing the background material and graphics included in this album.

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at Warner Bros. Recording Studios, North Hollywood.

Art Direction: Ron Coro, Kathy Morphesis
Design: Denise Minobe

CHAMBER SYMPHONY NO. 1, OP. 9

Violins
Paul Shure—Concertmaster
Bonnie Douglas—Assistant Concertmaster

Viola
Janet Lakatos

Cello
Douglas Davis

Double Bass
Edward Meares, Jr.

Flute
David Shostac

Oboes
Allan Vogel—Principal
Terry Row

Bassoons
Kenneth Munday—Principal
John Steinmetz

Clarinets
David Shifrin—Principal
Gary Gray
Lorin Levee—Bass Clarinet

French horns
Robin Graham—Principal
Eric Achen

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THE BABY RECORD

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Instrument Play — Action Rhymes — Lullabies

Featuring
BOB McGRATH / KATHARINE SMITHRIM

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THE BABY RECORD

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SIDE ONE	SIDE TWO
BOUNCING RHYMES	
RIDE BABY RIDE	TOMMY O'FLYNN *
MOTHER AND FATHER AND UNCLE JOHN	RICKETY, RICKETY, ROCKING HORSE
TO MARKET, TO MARKET	CAPTAIN GO SIDE TRACK YOUR TRAIN
THIS IS THE WAY THE LADIES RIDE	
BABY A GO GO	
FINGER AND TOE PLAYS	
THIS LITTLE PIG GOES TO MARKET	THERE WAS A LITTLE MAN
ROUND AND ROUND THE GARDEN	SHOE THE OLD HORSE
THESE ARE BABY'S FINGERS	THIS LITTLE PIG HAD A RUB A DUB DUB
SLOWLY, SLOWLY	THIS LITTLE BABY
LET'S GO TO THE WOODS	
COME A LOOK A SEE	
ACTION RHYMES	
RIDING ON MY PONY	ONE IS A GIANT
POP GOES THE WEASEL	CLAP YOUR HANDS LITTLE SALLY
HUMPTY DUMPTY	RING AROUND THE ROSIE
1, 2, 3 BABY'S ON MY KNEE	ROW, ROW, ROW YOUR BOAT
INSTRUMENT PLAY	
DRUMS	DRUMS
LISTEN TO MY DRUM	I CAN PLAY MY DRUM
BAA BAA BLACK SHEEP	FEE FIE FOE FUM
SHAKERS	STICKS
HEY DIDDLE DIDDLE	JACK BE NIMBLE
SHAKERS AWAY	1, 2 BUCKLE MY SHOE
BELLS	BELLS
RIDE A COCK HORSE TO BAMBERRY CROSS	1, 2, 3, 4 JINGLE AT THE COTTAGE DOOR
	BELL HORSES
SONGS	
HEAD AND SHOULDERS	LET'S TAP OUR LEGS TOGETHER
AS I WAS WALKING TO TOWN ONE DAY	RAIN IS FALLING DOWN — SPLASH!
LULLABIES	
BAA BAA BLACK SHEEP (DIFFERENT VERSION)	SLEEP MY BABE
STARLIGHT, STARBRIGHT	WHAT'LL I DO WITH MY BABY-O?

BOB

As one of the original hosts of SESAME STREET, Bob McGrath created the popular character of "Bob" and is now beginning his 15th season with the show. He's also well-known as a former member of the Mitch Miller Singers and the only regularly featured male soloist on the 60's television show, "SING ALONG WITH MITCH." Bob now divides his time between SESAME STREET and the dozens of symphony concert and telethon performances which take him across North America each year.

KATHARINE

Katharine Smithrim is a singer and music educator who discovered the value of communicating skills through music, while teaching primary school to native children in Labrador. Since then she has established dozens of classes in "Music For Babies" and ORFF (creative music and movement). She is also in demand as a workshop leader at universities, community colleges, schoolboards and music camps across Canada.

THE BABY RECORD WAS CONCEIVED BY KATHARINE SMITHRIM AND BILL USHER AS AN ADAPTATION OF KATHARINE'S "MUSIC WITH YOUR BABY" CLASSES
THANKS TO LOUISE CULLEN FOR SUGGESTING ADDITIONAL SONGS
PRODUCED AND RECORDED BY BILL USHER
DESIGN BY ROBERT DEAST · PHOTOGRAPHY BY BERNIE LEROUX
THE COVER BABIES ARE MATTHEW COYLE, GREG LARCINA, IAN MACCHIUSI AND ZACHARY USHER

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PARAGON
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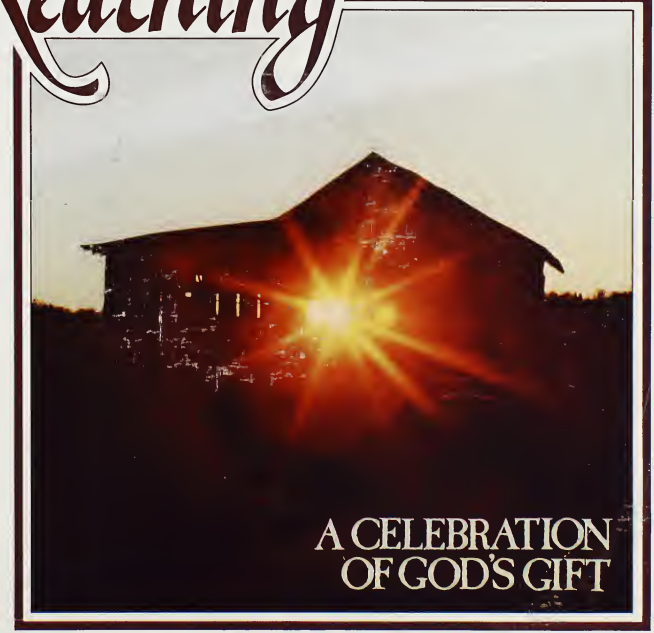
His Love ...Reaching



words & music by Ronn Huff, & Bill & Gloria Gaither
With Choirs, Orchestra & Soloists Arranged & Conducted by Ronn Huff

PARAGON
PR-45001

Christmas 1975 To Cindy with all our love!
Mother + Daddy

His Love ...Reaching

Words & Music by
Ronn Huff, and Bill & Gloria Gaither
with Choirs, Soloists,
Childrens Choir,
Narrators, Handbell
Choir and Synthesizer

Arranged & Conducted
by Ronn Huff.

His Love Reaching . . . *is a service . . . a service of celebration . . . a joyous, festive celebration of God's reaching into our world through the gift of His Son.*

His Love Reaching . . . *is an experience . . . an experience of committment . . . a quiet, deeply moving occasion for a body of believers to share together the reality that God through His Son wants to become a meaningful part of our daily lives and, a chance to say, together . . . "there is room in my heart for You!"*

His Love Reaching . . . *is an opportunity . . . an opportunity for praise and thanksgiving . . . an opportunity to consider again the extraordinary nature of God and the astonishing scope of His love toward us and . . . an opportunity to join our hearts and our voices in saying, "Jesus, we just want to thank you . . . thank you for bringing us love!"*

His Love Is Reaching!

His Love Is Reaching!

His Love Is Reaching!

Side One

1. Invocation: O Come To My Heart, Lord Jesus/Elliott/Matthews/3:00
   Solo: Dave Boyer
2. Festival of Christmas Hymns (Processional) — 5:10
   Good Christian Men, Rejoice!/Old German Melody
   Angels, From The Realms Of Glory/Montgomery/Old French Tune
   For Unto Us A Child Is Born/Handel
   O Come All Ye Faithful/18th Century Latin Hymn
   Joy To The World/Watts
3. Hallelujah To The New Born King/MacKenzie/Paragon/ASCAP/1:35
4. O Little Town Of Bethlehem/Brooks/Redner/3:20
   O Come To My Heart, Lord Jesus (Reprise)/Elliott/Matthews
   *Solos: Ronn Huff and Sharalee Lucas**
5. What Did You Say Was The Baby's Name?/Gaither/Gaither/ASCAP/4:40
6. Narration: Ronn Huff and Gloria Gaither/2:23

Side Two

1. Narration: Ronn Huff, Gloria Gaither and Bill Gaither/** 3:17
2. Reaching/Gaither/Gaither/ASCAP/3:48
   Solo: Dave Boyer
3. Redeeming Love/Gaither/Gaither/ASCAP/4:36
   Thou Art Worthy/Huff/JoySong/SESAC
   Solo: Dave Boyer
4. Seven Prayers/Gaither/Gaither/ASCAP/8:37
   Jesus, We Just Want To Thank You/Gaither/Gaither/ASCAP
   O Come All Ye Faithful/18th Century Latin Hymn
   For Unto Us A Child Is Born/Handel
   Thou Art Worthy (Reprise)/Huff/JoySong/SESAC
5. Jesus, We Just Want To Thank You/Gaither/Gaither/ASCAP/3:43

"...And the Word of the Father became Mary's little Son, and His Love reached all the way to where I was."

Produced by BOB MACKENZIE & RONN HUFF
Cover layout & design/Chris McMillen
Orchestra tracks recorded at:
Western Recorders, Hollywood, Calif.
Jerry Barnes, engineer
Choral overdub recorded at:
Whitney Recording Studio, Glendale, Calif.
Frank Kejmar, engineer
Additional recording at Woodland Sound Studio, Pete's Place, and Audio Media Recorders (Nashville, TN.)
Remixed and mastered at Woodland Sound Studio, Nashville, TN.
Remix engineer/Tommy Semmes
Mastering engineer/Bob Sowell

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MUSICA HELVETICA

Swiss Broadcasting Corporation
European and Overseas Services
– Transcriptions –

MUSICA HELVETICA

SWISS FOLK MUSIC X

STRINGED INSTRUMENTS (ZITHER AND HACKBRETT)

(Programme No. 55 / Record MH 55)

Manuscript Colin Farmer (in consultation with Dr. Brigitte Geiser, Bern)
Produced by Lance Tschannen
Narrated by Lance Tschannen

Time 24:53

THEME

ANNOUNCER: SBC, the Swiss Broadcasting Corporation, brings you another feature in its series MUSICA HELVETICA. Today, a programme devoted to two popular Swiss folk stringed instruments - the zither and the Hackbrett.

MUSIC: 's Munotglöggli (F. Buomberger)
after 13" fade under and up

NARRATOR: What you are hearing is a Hexenscheit - literally translated, a witch's board - the simplest and one of the oldest forms of the zither. There are a number of such instruments in Bernese museums, but this one is a reconstruction made and still being played by Paul Moser of Bern.

MUSIC: 's Munotglöggli 1:05

Swiss Broadcasting Corporation
European and Overseas Services
– Transcriptions –

MUSICA HELVETICA

SWISS FOLK MUSIC XI - HISTORIC FOLK SONGS
(HANS PETER TREICHLER)
(Programme No. 56 / Record MH - 56)

Manuscript: Hans Peter Treichler
Produced by: Lance Tschannen
Narrated by: Hans Peter Treichler
Time 25:40

THEME

ANNOUNCER: SBC, the Swiss Broadcasting Corporation, presents MUSICA HELVETICA. Today we hear the folk singer and balladeer Hans Peter Treichler introducing and singing some of the most famous historic Swiss songs.

MUSIC: Stets in Trure mues i läbe (Trad./arr. H.P. Treichler)
M: 1:56
MS: 2:32

HANS PETER TREICHLER: However remote and secluded some of Switzerland's mountain valleys may be, the traditional Swiss folk ballad is an important part of the European song heritage. It shares its popular themes - the joys and sorrows of love, the glory but also the sufferings of war, the strange powers of the supernatural. In Britain and America the ballads of bygone times have kept astonishingly fresh and are still being handed down

Eugene Williams, Sister Lee Ida Brown & The Houston Interdenominational Choir · Work While It's Day

abc Songbird

SBLP-262

Side One:

LORD GRANT ME THE DIVINE SERENITY (2:02)
Soloist: Eugene Williams & James Ross
Background Voices: Choir
Piano: E. Williams
Organ: E. Williams
Drums: K. Cartwright
Bass: Donald Owens

BEHOLD I STAND AT THE DOOR AND KNOCK (3:03)
Soloist: Miles E. Boal
Background Voices: Choir
Bass: Donald Owens
Drums: Sampson Rubin & K. Cartwright

WAKE UP, STIR UP, MOVE UP (3:44)
Soloist: E. Williams
Background Voices: Choir
Piano: E. Williams
Organ: A. Dread & E. Williams
Drums: K. Cartwright
Synthesizer: L. Givins
Bass: Donald Owens

ALL OF THESE THINGS (4:03)
Soloist: E. Williams, William Lockett & Fred Washington
Background Voices: Choir
Piano: E. Williams
Organ: A. Dread
Drums: K. Cartwright & Sampson Rubin
Bass: Donald Owens

WORK WHILE IT'S DAY (3:51)
Soloist: Lee Ida Brown & E. Williams
Background Voices: Choir
Piano: E. Williams
Organ: A. Dread
Drums: K. Cartwright
Synthesizer: L. Givins
Bass: Donald Owens

Side Two

EVEN ME (5:47)
Soloist: Lee Ida Brown
Talk: E. Williams
Piano & Organ: E. Williams
Drums: K. Cartwright

SEND IT ON DOWN (3:40)
Soloist: Robert Green & E. Williams
Background Voices: Choir
Organ: E. Williams
Piano: E. Williams
Drums: S. Rubin & K. Cartwright
Bass: Donald Owens

JUST HAVING THE LORD IN MY LIFE (2:46)
Soloist: Patsy Braxton
Background Voices: Choir
Piano & Organ: E. Williams
Drums: K. Cartwright
Bass: Donald Owens

TAKE MY HANDS PRECIOUS LORD (5:39)
Soloist: Wilma Dunlop
Piano & Organ: E. Williams

Produced & Arranged by Eugene Williams
Art Direction by Tom Wilkes
Album Design by Earl Klasky
Photography by Ron Slenzok

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ABC RECORDS, INC.

JESSE PETERSEN

I JUST COLLIDED WITH A TRICKY SHADE OF DARK

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Minneapolis, MN 55458
USA

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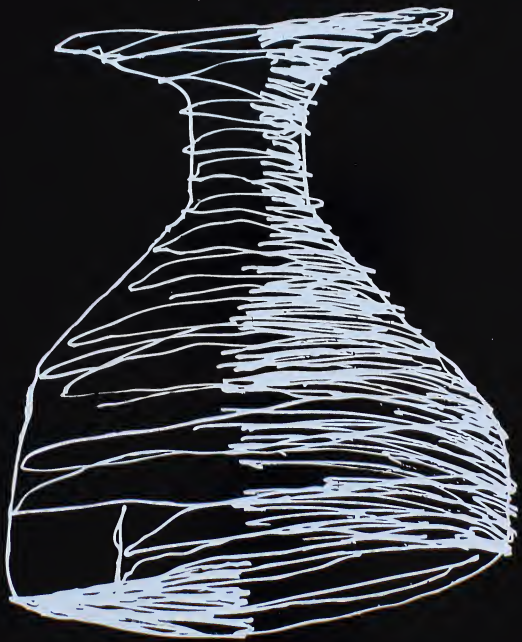

Graduation Music / Circle County

by

Jacob Milstein / Thomas Macfie

G.M. Track 1 recorded by Clark Grant and House of Watts

G.M. Track 5 recorded by McGregor Keith

Screen Printed by Chris at Zoo City Apparel

Spines Sewn by Hana MT

Plaster Cast by David Miles Lusk

Modeled by Sophia Jensen

Graduation Music

1. Petals 3:39
2. EZ 4:34
3. Golden Splendor 6:10
4. Shi Walks Into The Snow Crying . . . 1:47
5. Celebrate What You Like 7:59

Circle County

1. Circle County 15:23

STAN HUNTER

THE COURIER

Melanie Records, Inc.
MMF 4611

Stan Hunter has combined his years of experience in jazz music with his religious beliefs to produce a new sound in contemporary religious music. Inspired by his family and backed by his good friend Charles Flood and family, Stan has decided to dedicate his music to God. Surely, all that listen to this treasure of songs will find it spiritually uplifting.

This album demonstrates the multi-talents of Stan Hunter, not only as a composer and arranger, but as an all around keyboardist and vocalist.

Stan wishes to thank Cal Hackett of Station WUST, Washington, D.C.; Don Allen of WWRL, New York City; Liz Satchell, WNJR Radio, Newark, New Jersey, and to all others who have been of assistance.

Stan Hunter

SIDE A

1. **MY REDEEMER LIVES — W. STAN HUNTER** (ASCAP) 3:40
2. **I KNOW MY JESUS LOVES ME — W. STAN HUNTER** (ASCAP) 3:49
3. **WE'RE ALL BROTHERS — W. STAN HUNTER** (ASCAP) 3:49
4. **IN THE EYES OF THE LORD — W. STAN HUNTER** (ASCAP) 2:00

SIDE B

1. **THE COURIER — W. STAN HUNTER** (ASCAP) 2:40
2. **I LOVE MY JESUS — W. STAN HUNTER, L. JONES** (ASCAP) 2:50
3. **MAKE A WISH — W. STAN HUNTER, L. JONES** (ASCAP) 4:28
4. **I WANT YOU TO HEAR THIS — W. STAN HUNTER** (ASCAP) 2:50

Produced by Charles T. Flood, Stan Hunter, Carlos Jenkins, on Melanie Records

Arranged by W. Stan Hunter
Engineered by Dave Lescoe
Manufactured by Melanie Records
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Mixed by Charles T. Flood and Dale Lescoe at Variety Studios
Recorded and Mastered at Variety Studios, 130 W. 42nd St., New York City

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Melanie Records
160 Forster Avenue, Mount Vernon, NY 10552
Telephone: (914) 667-2466
JACKET MADE IN CANADA

LYRICS

SIDE A

MY REDEEMER LIVES

MY REDEEMER LIVES,
I KNOW BECAUSE I BELIEVE,
AND I'VE BEEN SAVED BY HIS GRACE AND PROMISE
THAT I WILL HAVE ETERNAL LIFE.

MY REDEEMER LIVES,
AND WITH HIM I'M FREE
TO CHOOSE THE ROAD OF RIGHTEOUSNESS,
FOR I KNOW HE LIVES.

I MUST GO OUT AND TEACH THE GOSPEL
TO OTHERS WHO HAVEN'T BEEN AS FORTUNATE AS I.
WE WHO KNOW ARE RESPONSIBLE FOR OTHERS
TO RECEIVE THIS GIFT FROM GOD.

MY REDEEMER LIVES,
AND HE LOVES US ALL.
HAVE FAITH AND YOU WILL ALSO KNOW
OUR REDEEMER LIVES.
MY REDEEMER LIVES.

I KNOW THAT JESUS LOVES ME

MY WHOLE LIFE HAS SEEN A CHANGE
SINCE JESUS CAME INTO MY LIFE.
THINGS ARE DIFFERENT EVERYWHERE I LOOK,
AND MY MIND'S NOT THE SAME.
I KNOW THAT JESUS LOVES ME,
AND MY LIFE HAS BEEN CHANGED.

I TELL OTHERS ABOUT THE TRUTH I'VE FOUND,
BUT THEY WON'T LISTEN TO MY STORY.
THEY'RE SO BUSY WITH THE WORLD AND CAN'T SEE THE LIGHT.
BUT I KNOW THAT MY JESUS LOVES ME,
AND MY WHOLE LIFE HAS BEEN CHANGED.

I TELL OTHERS, BUT THEY WON'T LISTEN TO MY STORY.
I KNOW MY HEAVENLY FATHER WANTS ME TO SPREAD HIS GRACE AND GLORY.

OH, I WISH YOU COULD FEEL THE HAPPINESS IN ME,
AND I'M FREE AT LAST, FREE AT LAST, FREE AT LAST!
AND I KNOW THAT MY JESUS LOVES ME,
AND MY WHOLE LIFE HAS CHANGED.
IF YOU LET JESUS COME INTO YOUR LIFE,
I PROMISE YOUR WHOLE LIFE WILL BE CHANGED.

WE ARE ALL BROTHERS

WE ARE ALL BROTHERS;
WE ARE OF THIS EARTHLY LIFE.
WE ARE A SMALL PART OF THIS UNIVERSE,
LIKE THE STARS AND PLANETS ABOVE.

THE LORD IS OUR MAKER;
HE CREATED ALL OF US.
LIKE STARS, PLANETS, SUN, AND THE MOON ABOVE,
HE MADE ALL OF THESE THINGS.

I JUST WANT TO SHARE WITH YOU
THE BEAUTY THAT SURROUNDS US;
IT'S SUCH A MYSTERY OF LIFE,
DEATH AND THEREAFTER.

YOU WHO HAVE CHILDREN
TEACH THEM ABOUT THE BEAUTY OF LIFE.
TEACH THEM TO LOVE THEIR FELLOW MAN;
TEACH THEM ABOUT THE LORD.

IN THE EYES OF THE LORD

JESUS CHRIST IS OUR SAVIOR,
AND WE KNOW HE LOVES US ALL.
IT'S A GREAT FEELING
TO BELIEVE IN THE LORD.

TRUST IN THE LORD;
HE'S FOREVER WATCHING OVER US.
I'M SO HAPPY THAT I'VE BEEN SAVED.
HE FORGIVES AND FORGIVES; WHY CAN'T WE DO THE SAME?

JESUS CHRIST IS OUR EXAMPLE;
HE GAVE HIS LIFE FOR US ALL.
I THANK THE LORD
HE LOVES US ALL.

WE SHOULD LOVE ONE ANOTHER,
WHITE, BLACK, YELLOW, BROWN, OR RED.
WE ARE ALL BROTHERS
IN THE EYES OF THE LORD.

IN THE EYES OF THE LORD,
IN THE EYES OF THE LORD,
IN THE EYES OF THE LORD,
TRUST IN THE LORD.

SIDE B

THE COURIER

TODAY I HEARD A MESSAGE
A YOUNG GIRL HAD TAPED TO HER MOTHER.
SHE WAS IN A FAR OFF LAND
TEACHING THE GOSPEL TO OTHERS.

I COULD FEEL THE WARMTH WHEN SHE SPOKE,
AND I KNEW THE SPIRIT WAS THERE.
AND SHE IS SAFE IN OUR HEAVENLY FATHER'S HANDS;
SHE'S ONE OF GOD'S PEOPLE.

SHE SAID HOW SHE LOVED HER FAMILY
AND OH! HOW SHE MISSED THEM.
BUT SHE SAID HOW SHE LOVES OUR HEAVENLY FATHER
AND WITHOUT HIM LIFE WOULDN'T BE WORTH LIVING.

HOW MANY OF US ARE TRULY DEDICATED TO OUR HEAVENLY FATHER?
TO SPREAD THE GOOD NEWS THAT WE ARE RESPONSIBLE TO DO
MAKES US ONE OF HIS COURIERS.
THIS GIRL THAT I'VE BEEN TELLING YOU ABOUT
IS ONE OF GOD'S COURIERS.
SHE HAS GIVEN HER LIFE TO GOD;
WHY CAN'T WE DO THE SAME?
WE ARE ALL GOD'S COURIERS.

I LOVE MY JESUS

THERE ARE TIMES WHEN I CAN FEEL
THE GLOWING TOUCH SO FULL OF LOVE.
I MIGHT BE DOWN, BUT I KNOW IN TIME
PEACE WILL COME AND STILL MY MIND.

IT ONLY TAKES A SIMPLE WORD TO COMFORT ME,
FILL MY EVERY NEED.
NO OTHER NAME CAN STILL MY PAIN;
I CALL THE MAN FROM GALILEE.

HE'S ALWAYS STANDING NEAR TO TAKE MY HAND
AND GUIDE MY STEPS; HE ERASES ALL MY FEARS.
FOR AS LONG AS I LIVE, I WILL THANK HIM EVERY DAY
AND DO MY MASTERS WILL.

HOW I LOVE MY JESUS!
HE TOOK MY LIFE AND MADE IT WHOLE.
HOW I LOVE MY JESUS!
I'M HIS FOREVERMORE.

MAKE A WISH

MAKE A WISH, AND BELIEVE IN YOUR LIGHT.
KEEP THE FLAME IN YOUR HEART BURNING BRIGHT.
LET THE LOVE IN YOUR LIFE FLOW,
PLANT YOUR SEED, AND WATCH IT GROW.
HAVE THE WORLD, LET YOUR SPIRIT SOAR.

WE ARE ALL PART OF THE MASTER'S PLAN
AND THE LORD ABOVE US ALL IN HIS HANDS.
SO MAKE A WISH; YOU'LL FEEL A CHANGE.
JUST THAT WISH IN MY LORD'S NAME
AND THE WORLD IS YOURS TO HAVE.

THROUGH CHRIST, HE SENT THE KEY
FOR ALL MEN TO SEE HIS GLORY AND MAJESTY.
AND I KNOW AS LONG AS I LIVE,
I'L LIVE TO GIVE MY ALL TO GOD.

SO SAY A PRAYER, AND YOU'LL FEEL THE CHANGE.
END YOUR PRAYER WITH MY GOD'S HOLY NAME.
LET THE LOVE IN YOUR LIFE FLOW;
PLANT YOUR SEEDS, AND WATCH THEM GROW.
MAKE A WISH, A WISH; SAY A PRAYER IN JESUS' NAME.
MAKE A WISH; THE WORLD IS YOURS.

I WANT YOU TO HEAR THIS

I WANT YOU TO HEAR THIS! WE GOT A MESSAGE FOR YOU.
I WANT YOU TO HEAR THIS! HE LOVES US ALL.
I WANT YOU TO HEAR THIS! HE'S MY SOUL AND SALVATION.
I WANT YOU TO HEAR THIS! HE'S ALL WE NEED.
I WANT YOU TO HEAR THIS! THE LORD IS MY SHEPHERD I SHALL NOT WANT
I WANT YOU TO HEAR THIS! I HOPE THIS MEANS TO YOU WHAT IT MEANS TO ME.
I WANT YOU TO HEAR THIS! HE'S ALL WE NEED.

THE LORD IS OUR SALVATION;
HE'S THE POWER AND THE GLORY AND ALL WE NEED.
BELIEVE IN HIM, AND HE WILL COMFORT YOU.
KEEP THE FAITH, AND HE WILL SEE YOU THROUGH.

I WANT YOU TO HEAR THIS! I HOPE YOU GOT THE MESSAGE.
I WANT YOU TO HEAR THIS! WE ARE ALL SISTERS AND BROTHERS.
I WANT YOU TO HEAR THIS! WHITE, BLACK, YELLOW, OR RED!
I WANT YOU TO HEAR THIS! HE LOVES US ALL.
I WANT YOU TO HEAR THIS! HE'S ALL WE NEED.

DANNY WILLIAMS
MAGIC TOWN

MAGIC TOWN ● ONLY LOVE ● BLUE ON WHITE ● NINA NEVER KNEW ● VIOLETS FOR YOUR FURS ● NOW AND THEN
DON'T JUST STAND THERE ● IT'S NOT FOR ME TO SAY ● AND SO WE MEET AGAIN ● I CAN'T BELIEVE I'M LOSING YOU

HIGH FIDELITY DANNY WILLIAMS • MAGIC TOWN • UNITED ARTISTS UAL 3493

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DANNY WILLIAMS
MAGIC TOWN

From Port Elizabeth, South Africa, to the top of the American best-seller charts is indeed quite a distance. It is one that has been spanned by twenty-four year-old DANNY WILLIAMS, whose winning vocal stylistics are on lavish display in this album, "MAGIC TOWN".

Young Danny's safari in search of musical eminence has taken him from his birthplace in Africa to London, where his "Moon River" became a number one single during Christmas in 1961. Other successes followed in rapid order, but it was not until two years later that the Williams brand of chanting made impact in America. This was done via a memorable rendition of the lovely song, "More", from the film, "Mondo Cane", and then through the tremendously huge hit, "White On White", which became one of the bigger recordings of 1964.

"MAGIC TOWN" showcases a series of brand-new performances executed in the warm and wonderful manner of DANNY WILLIAMS. Shining brilliantly throughout this amalgamation of superb new tunes and choice evergreens is the distinctive Williams sound — immediately recognizable and just about impossible to imitate — and Danny's great sensitivity with a lyric. DANNY WILLIAMS' chanting in "MAGIC TOWN" proves once again that he is a melodic magician. To be redundant, "MAGIC TOWN" is magical.

Recorded in London, England — **Produced by JACK GOLD**

SIDE ONE

MAGIC TOWN
(B. Mann-C. Weil)
Screen Gems Columbia Music, Inc.—BMI—2:12

DON'T JUST STAND THERE
(B. Ross-L. Crane) Bernross Music—BMI—2:20

I CAN'T BELIEVE I'M LOSING YOU
(D. Costa-P. Zeller) South Mountain Music Corp. & Hollyland Music—BMI—2:06

AND SO WE MEET AGAIN
(C. Williams-D. Williams)
Felicia Music Co., Inc.—BMI—2:34

IT'S NOT FOR ME TO SAY
(R. Allen-A. Stillman)
Int. Korwin Corp—ASCAP—2:30

SIDE TWO

BLUE ON WHITE
(B. Ross-L. Crane) Bernross Music—BMI—2:14

VIOLETS FOR YOUR FURS
(T. Adate-M. Dennis)
Embassy Music—ASCAP—2:25

NINA NEVER KNEW
(M. Drake-L. Alter)
Jefferson Music—ASCAP—2:20

ONLY LOVE
(B. Ross-L. Crane) Bernross Music—BMI—2:30

NOW AND THEN
(Newell-Drolani) Robbins Music Corp.—ASCAP
Produced by: JACK GOLD

OTHER DANNY WILLIAMS ALBUMS YOU WILL ENJOY:

THE EXCITING DANNY WILLIAMS
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WHITE ON WHITE
UAL 3359 UAS 6359

WITH YOU IN MIND
UAL 3380 UAS 6380

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STEREO/AIR-10087

Rev. Don DeGrate and the DeGrate Delegation

JESUS TO ME

STEREO/AIR-10087

(Left to right) Steve Moody, Don DeGrate Jr., Rev. Don Degrate, James Sloan, Stan Harper.

Side 1

- *JESUS TO ME 3:34*
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *NOTHING TOO HARD FOR GOD 3:53*
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *WORK IT OUT FOR ME LORD 3:49*
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *LORD, I NEED YOU 4:33*
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *THE GREATEST NAME 3:46*
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)

Side 2

- *BEULAH LAND 7:10*
  (Squire Parsons, Kingsmen Music, BMI)
- *MUCH BETTER OFF 2:59*
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *I KNOW WHO JESUS IS 4:51*
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *I AM THE LORD THAT HEALETH THEE 4:40*
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)

All selections lead by Rev. Don DeGrate, except "Much Better Off" lead by Steve Moody.

*Songs published by International Atlanta Music Company, BMI

Musicians

REV. DON DeGRATE/*Lead Vocals*
STAN HARPER/*Vocals and Keyboards*
STEVE MOODY/*Vocals and Percussions*
JAMES SLOAN/*Drums*
ED McMILLIAN/*Bass Guitar*
DON DeGRATE, JR./*Horns and Synthesizer*
RONALD MARSH/*Vocals*
WILLIAM MOBLEY/Guitar

Executive Producer/RON FREEMAN
Recorded at REFLECTIONS SOUND STUDIOS Charlotte, N.C.
Mixed at CHESHIRE SOUND STUDIOS by Tom Race, Atlanta, Ga.
Engineer/MARK WILLIAMS
Cover Design/ART OF ADVERTISING Atlanta, Ga.
Photography/BILL WEBSTER Charlotte, N.C.

I thank the Lord Jesus Christ for allowing us to share with others a ministry that has been anointed by God to proclaim the glorious truth of his precious son, Jesus Christ. It is my prayer that each song will minister in a very special way to all those who listen. Much time, effort, prayer, and sacrifice has gone into this album to encourage others to draw closer to Jesus Christ. As you listen, keep in mind that our Lord is coming soon.

Rev. Don DeGrate

SPECIAL THANKS: Rev. B.R. Hicks, Mrs. Mary DeGrate, Mr. Forest Haller, Mr. Ron Freeman, All the staff of Atlanta International Records, and especially to the members of the Christ Gospel Church of Charlotte, N.C. Our sincere appreciation goes to Rev. Robert Jones, Rev. Gloria Jones, and Rev. Sam Jones for their contribution on "I Am The Lord That Healeth Thee".

FOR PERSONAL ENGAGEMENTS CONTACT:
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Charlotte, N.C. 28232
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SB-0006

The Fordham Family

Every Word Of God Is Pure

THE FORDHAM FAMILY

EVERY WORD OF GOD IS PURE

MEMBERS:

Bud Fordham III
Tenisha Fordham
Rochell Fordham
Tammy Fordham
Pamela Fordham
Delena Fordham

MUSICIANS:

David Curry-Piano
Forrest Gordon-Drums
Dale Morris-Bass
Bud Fordham III-Drums
Pamela Fordham-Piano

Recorded At Top Knotch Recording Studio
406 W. Pascagoula St.
Jackson, Ms. 39213

Recording Engineers: N. Baldwin, J. Mathis
Remix By: F. William & Wildfire Prod.
Produced By: The Jackson Southernairs
For Southern Breeze Records

GROUP ADDRESS

Bud Fordham Jr.
207 Hill Street
Leland, Ms. 38756 (601) 686-9029

SIDE ONE

1. EVERY WORD OF GOD IS PURE—3:46
2. OH YES I WANT TO GO—3:47
3. THERE IS NO WAY—3:40
4. POWER—3:18

SIDE TWO

1. I WANT TO BE YOUR DISCIPLE—4:13
2. IS IT WORTH IT—2:56
3. I'VE BEEN CHANGED—1:52
4. PRECIOUS LORD P.D.—5:56

SPECIAL THANKS

To our Mother and Father and Mrs. Bud Fordham for their support in upholding us in our gospel singing and traveling. We ask God to continually bless them so that we may shine a light to reflect upon the christian home we were brought up in.

DEDICATION

To all of our family members and friends.
Most of all the gospel radio personnel across the country.

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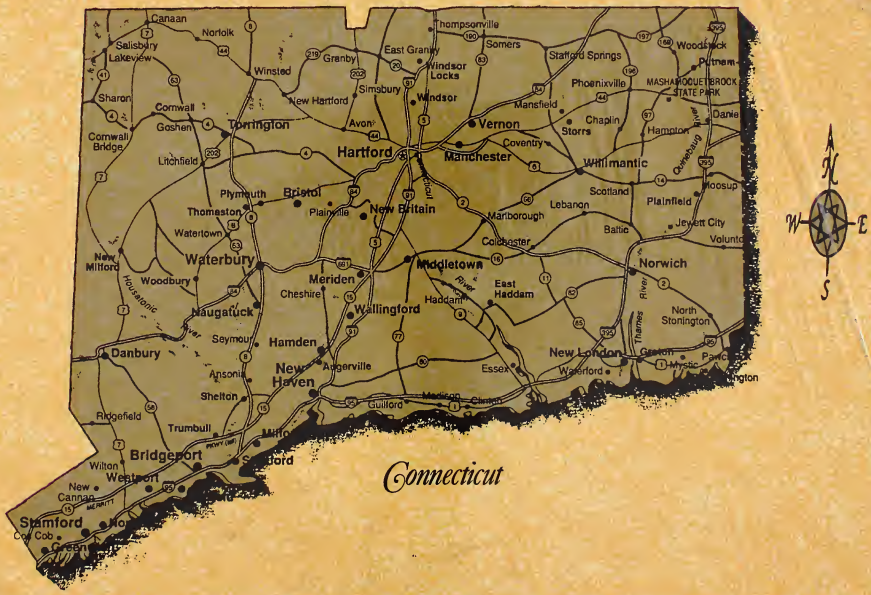
RECORD# SB-0006

Connecticut Mass Choir

(Gospel Music Workshop of America)

Songs of Praise



Connecticut Mass Choir

(Gospel Music Workshop of America)

Songs of Praise

side A

1. Preachers, Keep On Preaching 5:13
   (Arr. Rev. Michael Saunders)
   (Lead Singers: Rev. Michael Saunders / Nichelle Nickerson)
2. Old Time Religion 5:52
   (Arr. Louis Gibson)
   (Lead Singer: Allen Hardy)
3. When We All Get To Heaven 4:30
   (Composer: Gent L. Daniels)
   (Lead Singers: Claudette Simmons / Rev. David Foreman)
4. Reprise (When We All Get To Heaven) 1:05
5. Oh Lord I Love You 4:55
   (Composer: Rev. Matthew Barber)
   (Lead Singer: Claudette Simmons)

side B

1. Psalms 27 5:13
   (**Connecticut Mass Youth Choir**, GMWA)
   (Arr. David Allen)
   (Lead Singers: Darius Booker)
2. The Blood Of Jesus 3:40
   (Arr. Louis T. Gibson)
   (Lead Singer: Alfonse Bryant)
3. Reprise (The Blood Of Jesus) :46
4. Songs Of Praise 6:14
   (Writer: Donnie Graves)
   (Lead Singer: Gloria Richardson)
5. I Want To Be Ready 2:33
   (Arr. Louis Gibson)
6. When The War Is Over 4:15
   (Composer: Rev. Matthew Barber)
   (Lead Singer: Gloria Richardson)

Keyboards:	Von Kendrick Ginyard
	P.J. Morgan
	Rickey Payton
	Danny McCrimmon
Bass & Lead Guitar:	Vernon L. Bouknight
	Keith Harper
Drum Reinforcements:	Danny McCrimmon
	Stanley Jordan
Ad Lib Vocals:	T.J. Bouknight

The Connecticut Mass Choir (CMC) was organized in 1977 and continues to consist of dedicated Christians who strive for the ultimate quality in their songs of praise. This choir is seventy-five voices strong and the ages range from 3 to 65.

The CMC made its first appearance at the Gospel Music Workshop of America in Detroit, 1977 and has since been featured with such noted performers as Rev. James Cleveland, Rev. Richard Wright and Rev. Keith Pringle. The unique sound of the CMC is one of simplicity and precision and their concerts are filled with the bliss and excitement from the "old time way." The CMC has toured throughout the East Coast, the South, and the Midwest.

The CMC has strived to explore all types of religious music. This album, entitled "Songs of Praise", is an example of their varied repertoire and features soloists: Gloria Richardson, Claudette Simmons, Alfonso Bryant and Rev. Michael Saunders.

Louis T. Gibson, director and arranger, is heard here on keyboards as well. Other musicians include Rev. Matthew Barber, Robert Wilson, and Gent Daniels on keyboards, Thimothy Spane on drums and Keith Harper on bass.

We genuinely hope that as you listen to this album, you will experience the love, spirit, inspiration and power that went into this production.

Special thanks to Community Baptist Church, New Haven, Connecticut, Dr. T.H. Holmes, Pastor; Mt. Olive Baptist Church, Hartford, Connecticut, Dr. James L. Fenner, Pastor; Assistant Reps. Johnny Whitaker, and Grace Barge

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GWER-1LP

STEREO

Lord Do It Again

outreach for christ choir

PASTOR JOSEPH SCOTT, JR.

OFC-42381

OFC - 42381
STEREO

Lord Do It Again

outreach for christ choir

All background vocals done by Outreach For Christ choir.

SIDE I OFC - 42381 - A

We Shall Overcome (P. Scott) 3:51
Leads: P. Scott, C. Bolden, L. Jones
Piano: R.E. Green
Organ: P. Scott
Drums: D. Wiley
Bass: R. Tate
Trumpet: P. Scott
Trombone: A. Brown

I Am Persuaded (P. Scott) 5:39
Leads: B. Gaines, C. Bolden
Piano: P. Scott
Organ: R.E. Green
Bass: R. Tate
Drums: S. Wiley
String Synth.: P. Scott

What About You (P. Scott) 3:28
Lead: L. Fuller
Piano: R.E. Green
Organ: P. Scott
Bass: R. Tate
Drums: D. Wiley

When I Get Inside The Gate (B. Maddred) 4:05
Lead: G.Green
Arr. by: R.E. Green
Piano: R.E. Green
Organ: R.E. Green
Drums: D. Wiley
Bass: R. Tate

In the Fall of 1977 God gave Pastor Scott a dream, an Outreach For Christ Ministries. Brother Charles Hood worked faithfully with him on this project and; after much sacrificing, Pastor Scott's brother, Paul Scott joined with him to organize an Outreach For Christ choir. On the 4th Sunday in April 1978 we went on radio with the Outreach For Christ Ministries. Today, we have a very talented staff ...Pastor Scott as president, Minister Paul Scott 1st vice-president and organist and Minister Jonathan Buckson as 2nd vice-president and Public Relations.
This album is another accomplishment in Pastor Scott's dream.

SIDE II 42381 - B LORD DO IT AGAIN, PASTOR JOSEPH SCOTT JR.

Outreach For Christ Ministries
939 Broadway - Camden, N.J. 08103
609-964-5443

Engineers: Frank Virtue
Maryann Virtue

Side I Recorded, Mixed & Manufactured by Virtue Studios
1618 N. Broad St.
Phila., Pa. 19121

Side II Recorded by O.F.C.

ONE STEP MORE

WITH

The Exciting Gospel Wonderlites

THE EXCITING WONDERLITES

SLP-999-001

SIDE ONE:

1. We Need A Savior.....5:13
   Soloist: Jerry McFadden
2. He Has Been.....3:37
   Soloist: Roni Perry
3. Jesus Is Love.....4:35
   Soloist: Evangelist A.C. White
4. One Step More.....5:21
   Soloists: A.C. White-Roni Perry

SIDE TWO

1. This We Ask Lord.....3:57
   Soloist: Jerry McFadden
2. I've Made A Change.....3:38
   Soloist: Jerry McFadden
3. It's Real It's Real.....4:37
   Soloist: Evangelist A.C. White
4. I Love You Jesus.....7:27
   Soloist: Evang. A.C. White

* Written By Chief Overseer Jackson
** Written By AL Jones

All songs written or arranged by Roni Perry

Produced by AL Jones

CREDITS:

Bass.....Willie Mitchell
Percussion.....Andrew Lewis
Piano.....Roni Perry(Minister of Music)

WONDERLITES:
Patricia Crockam-----Brenda Brinkley
Janice A. Hill-------Harry B. White

Recorded At: GT Recording Studio, Long Branch, NJ Engineers: Tom & George Elliott

WHAT SHALL I RENDER UNTO THE LORD FOR ALL HIS BENEFITS TOWARDS ME?

This came from the heart of Evangelist A.C. White, who began her spiritual life at a very early age, under the leadership of Bishop M. Martin, Pastor and Founder of Life and Time of Jesus Apostolic faith, Bklyn, N.Y. In later years, the Lord called Evangelist White to the Ministry, and to sing His Praises. She began to persue her anointed Gifts from God,and it was not long before she organized the famous Joyful Tones for Bishop M. Martin. In 1964 she became a member of the Ella Mitchell Ensemble,the Ella Mitchell, of the one and only famous Gospel All Stars of New York. Ella trained, taught and led Evangelist White out into the Professional Field of Gospel, thus being responsible for her to appear on many programs with some of our renown Gospel Singers,some of whom have gone on to meet their maker(The late Ruth Davis, Clara Ward and Alex Bradford). She played an active role in"The Voice" a play directed by Ella Mitchell which was performed at the Academy of Music in Bklyn, N.Y. Inspiration also came to Sis. White from her lovely Aunt, famous Ruth Schofield. She gave up the race for a few years thinking it was not her thing. In 1968 she became a part of Emmanuel Pentecostal Church in Phila.,Pa. In 1972 she became a member of Headquarters Emmanuel Pentecostal Church in Lakewood,NJ,under the leadership of Chief Overseer C.F.(Jones) Jackson who greatly inspired her to pick up her Ministry and her singing career, at which point she became a member of the Superlative Gospel Choir and recorded with them "Man In The Middle". She is now a member of our Evangelistic Staff, and the Pastor of our Emmanuel Pentecostal Church in Red Bank, NJ. The Lord laid it on her heart to organize the Wonderlites which I was blessed to name on August 4, 1977. I am proud of this young woman, as I styled once a "Broken Vessel". Jesus picked up the pieces and put her togather again. Since you are Holy Ghost filled, water baptised in Jesus name, move on for Jesus, ONE STEP MORE

Evangelist A.C. White and Wonderlites. You shall always have our prayers.

Your Leader in Christ Jesus,
Chief Overseer C.F.(Jones)Jackson

RONI-A-WONDER

The year 1970 was a great turn in Roni's life when the Lord graciously bestowed upon him the Gift of music to touch and stir the hearts of the Human Race through his voice and key-board of Black and White, who lived togather all their lives(the Piano).He started maturing in the work God anointed him to do, and started playing for the church choir and schools. He formed the Jr. Angelic Choir, the Roni Perry Ensemble, the Lakewood High School Gospel Choir, and presently the music coordinator for the Voices of Emmanuel of Red Bank, NJ, and M.B.C. Gospel Choir. Our hats are off to this God's little Wonder. Roni did the writing and arranging under the insperation of the Lord for The Wonderlites, and with the inspiration of his leader and Pastor, Dr. Albert Clayton of Macedonia Baptist Church of Lakewood, NJ. Thanks to Brother John Rogers and Sis. Bessie Collins who were also a light for him to see forward. Roni has made up his mind to let the Lord have his way and press toward a higher to the Gospel field.

With Love,
Evangelist A.C. White

JERRY-A-LITE

At a very early age Jerry found himself in the midst of a Saved People, and great parents who are members of the Emmanuel Pentecostal Church of Lakewood, NJ. He was taught in the way of the Lord, was baptised in water in Jesus name, under the leadership of Chief Overseer C.F.(Jones) Jackson. Jerry was a member of the Superlative Gospel Choir and Director of the Youth Choir. He is presently Director of the Temperlettes of Robinsville, NJ and the McFadden Singers of Freehold, NJ. Being versatile in music, Jerry recorded with the Superlative Choir, sings in the School Choir, and performs in School Plays in the Freehold area. Thanks to the great parents, Mr. & Mrs. McFadden who have always pushed Jerry forward. The Lord has blessed us, THE WONDERLITES with our first Leader, who has such a God-Gifted voice.

With Love,
Evangelist A.C. White

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LOS REYES DEL MERENGUE
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LP-109

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LUIS KALAFF

Y SUS ALEGRES DOMINICANOS

LOS REYES DEL MERENGUE

Side A

QUIEN SERA — Merengue
LA PALOMA YA VOLO — Merengue
TU ME GUSTAS — Merengue
MARIA DOLORES — Salve
EL HIGO Y LA CIRUELA — Merengue

Side B

LA TETERA — Merengue
LA PLANADORA — Merengue
HAY QUE GOZAR SALVE MUJERCITA — Merengue
TRIGUENITA — Merengue

y ISIDORO FLORES

422 064-1

PHILIPS

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·DIGITAL·JUKEBOX·

John Williams and the Boston Pops

If you're somewhere in the greying area of 30 to 65 years old, you may think the jukebox belongs to your youth. In fact, it belongs to your great-grandmother's. The Boston Pops Orchestra, who celebrated their centenary in 1984, are getting a jump on the hundredth birthday of another great American musical institution, the jukebox. Equipped with four listening tubes for patrons, it made its nickel-a-shot début in a San Francisco saloon in 1889. Advances in the art of amplification and declines in the fortunes of most Americans in the 1930's combined to popularise the coin-operated phonograph. Through World War II and two decades of postwar affluence, with technological improvements that permitted machines to offer 100 song selections rather than the old 24, the jukebox was the bubbling, flashing, chrome-covered focal and aural point of every self-respecting bowling alley, soda shop, and bar in America. A quarter could get you three personal favourites to play in public; even when inflation drove prices up, jukebox music was a great buy. *You* controlled what everyone else listened to; you were, for the moment, the DJ.

We grew up on jukeboxes just as we grew up on hamburgers and Cokes; we took the pulse of a place by what emanated from its jukebox. If you remember those days fondly, you must also remember when Hollywood supplied a lot of great music, when not only had you heard of the Oscar-nominated scores and songs, you could actually whistle them. As often as not, they became jukebox staples; frequently they outlasted the movies themselves. Occasionally a film and its music succeeded on equal terms: in 1952, John Huston's "Moulin Rouge" offered not only a marvellous portrait of an artist, but a terrific song by Georges Auric, "Where Is Your Heart." Five different versions of Sammy Fain's three-handkerchief "Love is a Many Splendored Thing" made it to the Hot 100 list in 1955, the year the William Holden-Jennifer Jones weepie was released. Alex North lost the Oscar to Fain, but his wistful "Unchained Melody," broke out from the forgettable prison epic "Unchained," to top the charts.

Henry Mancini won the 1962 Academy Award for the haunting title song of the disturbing chronicle of the ruined life of an alcoholic, "Days of Wine and Roses." Mancini teamed up with director Blake Edwards again just two years later, and produced the decidedly upbeat theme from the hilarious "Pink Panther." It didn't win an Oscar, but it did make it to the Top 40; it's also one of the most enduring and endearing movie themes ever. Manos Hadjidakis collected a statuette for his irresistible, lilting song from "Never on Sunday"; the previous year Max Steiner wrote a score for "A Summer Place" that outshone its shoddy surroundings. He didn't get an Oscar, but this theme was an enormous hit — it was No. 1 for nine weeks in 1960. Do you remember the plot of the Italian shockumentary "Mondo Cane"? No? But how about the song "More" by Ortolani and Oliviero? Definitely. Chances are the details, or even the outline, of the coming-of-age wartime romance "Summer of '42" have left you — but not Michel LeGrand's nostalgic score.

Jukeboxes were not, of course, fuelled by quarters and movie music alone. Harry James updated an 1898 Italian song by Albert Pestaloza, and made "Ciribiribin" into a great dance number. Could anyone fail with a rendition of that 1950's classic of Robert Maxwell, "Ebb Tide"? Or with Kurt Weill's sinuous "Mack the Knife," which rode the Top 40 courtesy of artists as diverse as Ella Fitzgerald, Bobby Darin, and Lawrence Welk? Mason William's "Classical Gas," written for guitars and symphony orchestra, was the Grammy-winning rage of 1968, a song the composer described as "part flamenco, part Flatt & Scruggs, part classical." Anything went in the eclectic, explosive 1960's: Antonio Carlos Jobim brought bossa nova to the United States, where it was greeted more enthusiastically than in his native Brazil, and hit it big with his flirty "Girl from Ipanema." The 1960's also brought Jimmy Webb's bittersweet country lament "By the Time I Get to Phoenix," the sassy, brassy "Tijuana Taxi" of Bud Coleman, and Gene Raskin's Russian-flavoured anthem of the decade, "Those Were the Days." Now you can relive the days of that dream machine — but the sound is better than ever and you don't need a stack of quarters to play.

Katrine Ames

John Williams (Photo: Michael Lutch)

422 064-1 PHI

422 064-4

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Side 1:

1. **Those Were the Days** (Gene Raskin/arr. Glenn Osser) 2:58
2. **Never on Sunday** (Manos Hadjidakis/arr. Richard Hayman) 2:47
3. **More from "Mondo Cane"** (Riz Ortolani & G. Oliviero/arr. Richard Hayman) 3:31
4. **By the Time I get to Phoenix** (Jimmy Webb/arr. Richard Hayman) 2:30
5. **The Girl from Ipanema** (Antonio Carlos Jobim/arr. Patrick Hollenbeck) 3:18
6. **Summer of '42 (The Summer Knows)** (Michel Legrand/arr. Eric Knight) 3:49
7. **Mack the Knife** (Kurt Weill/arr. Jack Mason) 3:10
8. **Where Is Your Heart (from "Moulin Rouge")** (Georges Auric) 3:04
9. **Classical Gas** (Mason Williams/arr. Glenn Osser) 3:38

Side 2:

10. **Theme from "The Pink Panther"** (Henry Mancini/arr. Henry Mancini) 3:12
11. **Ebb Tide** (Robert Maxwell/arr. Angela Morley) 4:01
12. **Tijuana Taxi** (Ervan F. "Bud" Coleman/arr. Richard Hayman) 2:47
13. **Days of Wine and Roses** (Henry Mancini/arr. Richard Hayman) 3:29
14. **Theme from "A Summer Place"** (Max Steiner/arr. Lee Holderidge) 2:37
15. **Unchained Melody** (Alex North/arr. Lee Holderidge) 3:38
16. **Ciribiribin** (Albert Pestaloza/arr. Glenn Osser) 2:48
17. **Love is a Many Splendored Thing** (Sammy Fain/arr. Angela Morley) 3:28

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JOHN WILLIAMS AND THE BOSTON POPS ORCHESTRA

Artists and repertoire production: Erik Smith, Una Marchetti
Recording producer: John McClure
Balance engineer: Onno Scholtze
Recording engineer: John Newton
Tape editor: Amelia Rogers
Recorded: Boston, 6/1987

Design: Dennis Mukai

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STEREO

PHILIPS

M 34545

MASTER COLUMBIA WORKS

ENCORES

LAZAR BERMAN

PLAYS

BEETHOVEN: Minuet in G Major · SCHUBERT-LISZT: Erlkönig,

Gretche… KHACHATURIAN: T… BEETHOVEN-

RA… s"

SCR… ual

Fir… 7

RAC… jor

Prelude… nges"

Columbia Records ☐ ***Demonstration Not For Sale*** M 34545

Side 1 Suggested Cuts	Length Of Cut
☐ **Rachmaninoff: Prelude In C-Sharp Minor, Op. 3 No. 2** Public Domain	4:22
☐ **Rachmaninoff: Prelude In G Major, Op. 32** Public Domain	3:30
☐ **Rachmaninoff: Prelude In G Minor, Op. 23** Public Domain	3:59
☐ **Scriabin: Etude, Op. 8 No. 11** Public Domain	4:36
☐ **Scriabin: Etude, Op. 8 No. 12** Public Domain	2:19
☐ **Khachaturian: Toccata** MCA Music, A Division of MCA, Inc. (ASCAP)	4:13
☐ **Prokofiev: March From "Love For Three Oranges"** Free in U.S.	1:36

Side 2 Suggested Cuts	Length Of Cut
☐ **Beethoven-Rachmaninoff: Turkish March From "The Ruins Of Athens"** Public Domain	2:45
☐ **Beethoven: Minuet In G Major** Public Domain	3:29
☐ **Chopin: Etude, Op. 25 No. 7** Public Domain	5:41
☐ **Schubert-Liszt: Gretchen Am Spinnrade** Public Domain	4:41
☐ **Schubert-Liszt: Erlkonig** Public Domain	5:05
☐ **Falla: Ritual Fire Dance From "El Amor Brujo"** S.G.A.E.	3:35

RECORDED IN ENGLAND

PRODUCED BY STEVEN EPSTEIN

ENCORES · LAZAR BERMAN

SIDE ONE

RACHMANINOFF: Prelude In C-Sharp Minor, Op. 3, No. 2; Prelude In G Major, Op. 32, No. 5; Prelude In G Minor, Op. 23, No. 5 · CHOPIN: Etude In C-Sharp Minor, Op. 25, No. 7
PROKOFIEV: March From "The Love For Three Oranges" · BEETHOVEN-RACHMANINOFF: Turkish March From "The Ruins Of Athens"

SIDE TWO

KHACHATURIAN: Toccata (ASCAP) · SCRIABIN: Etude In B-Flat Minor, Op. 8, No. 11; Etude In D-Sharp Minor, Op. 8, No. 12
SCHUBERT-LISZT: Gretchen am Spinnrade; Erlkönig · BEETHOVEN: Minuet In G Major · FALLA: Ritual Fire Dance From "El Amor Brujo" (S.G.A.E.)

SERGEI RACHMANINOFF (1873-1943)

PRELUDES

Rachmaninoff's twenty-four preludes for piano in all the major and minor keys differ from those of Chopin and Scriabin. Firstly, they are longer, more complex and more obviously virtuosic; secondly, they follow a quite different sequence of keys that does not adhere to the logical tonal pattern of fifths adopted by both Chopin and Scriabin; and thirdly, they were published separately rather than as an integral set. The C-sharp Minor Prelude appeared as the second of the Op. 3 Pieces, published in 1893 with a dedication to Arensky; the next ten, Op. 23, were issued in February 1903, dedicated to Rachmaninoff's cousin, the brilliant pianist and Liszt disciple Alexander Siloti; the final thirteen, Op. 32, were printed in September 1911. Rachmaninoff himself gave the first performance of the famous C-sharp Minor Prelude in Moscow on September 20, 1892, and he introduced the Op. 23 set at a concert given on February 10, 1903, again in Moscow. Of the three preludes played here, the G Major is an Elysian idyll of fragile beauty (and Berman has chosen to play the version usually performed by Rachmaninoff), while the G Minor is in the style of a march with well-defined rhythmic patterning, and a broad trio section is reminiscent of passages in the Second Concerto. Its fame is almost on a par with that of the dramatic C-sharp Minor, the rhetorical opening of which, together with its bell-like progressions, can be seen to contain much that, as early as 1892, was already quintessential of the mature Rachmaninoff. During his years as a concert pianist in America, few audiences would let him go before playing this prelude as an encore.

FREDERIC CHOPIN (1810-49)

ETUDE

Published in 1837 as one of twelve studies, Op. 25, and dedicated to Liszt's mistress, the Countess Marie d'Agoult, this C-sharp Minor essay is among the most poetic and tragic of the Chopin studies. A famous contemporary Stephen Heller wrote: "It engenders the sweetest sadness, the most enviable torments; and if in playing it one feels one's self insensibly drawn towards mournful and melancholy ideas, it is a disposition of the soul which I prefer to all others. . . . How I love those somber and mysterious dreams, and Chopin is the god who creates them."

SERGEI PROKOFIEV (1891-1953)

MARCH

In 1918 Prokofiev settled for a time in America. There, in 1919, he wrote his four-act opera, *The Love for Three Oranges*, setting a libretto by himself based on a dramatic fable by Carlo Gozzi. Produced on December 30, 1921, by the Chicago Opera Association, it was initially a failure, but the fantastical March (subsequently included in the Suite of six orchestral extracts) achieved considerable popularity and was later quoted in the *Cinderella* ballet. The piano version has long been a favorite encore choice.

LUDWIG VAN BEETHOVEN (1770-1827)

MINUET, TURKISH MARCH

Published in Vienna in January 1805 as the second of two "Sonates faciles," the two-movement G Major Sonata from Op. 49 dates from around 1795-96 (according to drafts in the so-called Kafka sketchbook now in the British Museum). The popular Minuet was later used as the basis of the fourth movement in the Septet of 1799-1800.

The incidental music to Kotzebue's epilogue, *The Ruins of Athens*, Op. 113, was composed in 1811 and was first performed on February 9, 1812, at the opening of the new theater in Pesth. Found to be "very original, excellent and worthy of its master," the Turkish March, on the same theme that Beethoven had used two years earlier in his Op. 76 Variations for piano, made up the fourth of the eight numbers and overture that had been composed. Popular as a piano duet as early as 1823 and later used by Liszt, the legendary Russian composer-pianist Anton Rubinstein (1830-94) transcribed it as a virtuoso solo piece. Subsequently Rachmaninoff adapted this Rubinstein version (recording it in 1925), and it is this later elaboration that Lazar Berman plays.

ARAM KHACHATURIAN (Born 1903)

TOCCATA

Khachaturian wrote his Toccata in 1932 while he was still a student of Miaskovsky at the Moscow Conservatory. Ostensibly in E flat minor, its tonality is more modal than diatonic, while rhythmically it displays some unusual patterns, demonstrably derived from the folk music of Armenia and the trans-Caucasian region. A striking instance of this can be found as early as bar 5: Here each bar is divided into two groups of eight sixteenth-notes each which further subdivide into a fascinating hypnotic 3 + 3 + 2 structure (a device more than once encountered, of course, in Bartók, who also took it from folk models, *viz.*, the Bulgarian Dance No. 6 in *Mikrokosmos*). Other influences, if less exotic, are interesting nevertheless for telling us something about Khachaturian's early creative vocabulary: The Grieg Concerto is one favorite hunting ground; another is Rachmaninoff in his more lyrical vein (the *Andante expressivo* episode).

ALEXANDER SCRIABIN (1872-1915)

ETUDES

Scriabin's Twelve Etudes, Op. 8, were composed in 1894, and Nos. 7, 8, 11, and 12 were extensively revised before the music was published in 1895. At this time of his development Scriabin was heavily under the influence of Chopin (*cf.* the Twenty-Four Preludes, Op. 11), and it is the model of Chopin, rather than the *Transcendental Studies* of Liszt or Liapunov, or the studies in major and minor keys of Alkan, that provided the inspiration for this, the first of Scriabin's three sets of studies. No. 11, *Andante cantabile*, is a doleful piece, full of lingering melancholy: When the left and right hands later share the melodic material in a marvelously voiced duet projected over a harmonic accompaniment, Chopin's C-sharp Minor Etude from Op. 25 comes to mind as one possible inspirational source. The titanic D-sharp Minor Etude is a ferocious storm of sound, full of chagrenous octaves and forcefully reiterated chords—a veritable tidal surge of power and drama.

FRANZ LISZT (1797-1828)

GRETCHEN AM SPINNRADE, ERLKONIG

Liszt transcribed fifty-eight of Schubert's songs for piano, in the process adapting their mood, their sentiments, and their texture into entirely pianistic terms and spreading their fame far beyond Vienna at a time when the originals were scarcely known outside the Hapsburg capital. Sometimes expanding on Schubert's ideas, sometimes curtailing his structures, sometimes coloring the music through changes in texture and through ornamental elaboration, these transcriptions are a constantly masterful display of Liszt's imaginative art, at once both creating anew and at the same time catching, in Humphrey Searle's words, "the very essence of Schubert" without ever contradicting the "freshness of Schubert's genius."

Both of the present transcriptions date from 1838 and were published that same year as part of a set of twelve. *Gretchen*, in D minor, offers a fine example of combining an expressive melody with a fluid accompaniment and a well-defined bass line. Liszt's solution was admirably simplistic. The G minor *Erlkönig* is by contrast a much more virtuosic realization of Schubert's Goethe vision, always dramatic yet wistfully lyrical, too. Technically the piece is famous for its extended use of repeated octave triplets requiring especially flexible wrist action and for its strong octave chordal writing in general. At the tempo *Presto agitato*, the challenge it imposes on the artist is considerable. It has long been a favorite Berman encore.

MANUEL DE FALLA (1876-1946)

RITUAL FIRE DANCE

Arguably the most famous of all encores, this comes from Falla's first ballet, *El Amor Brujo*, dating from 1914-15 and written for the gypsy dancer Pastora Imperio. Combining musical elements of genuinely ethnic origin (from early Christian, Moorish, and Arabic sources) with a vivid dramatization of Andalusian folk ritual, the *Fire Dance* reunites to this day an evocative tableau full of theatrical rhetoric, declamatory statement, and an intense, driving sensualism. As a showpiece for the virtuoso pianist it stands unique. Arthur Rubinstein once showed us what could be done with it; Lazar Berman today shows us how exhilarating it can still be.

— ATTÈS ORGA

Other albums by LAZAR BERMAN: .....

RACHMANINOFF: Piano Concerto No. 3 in D Minor, Op. 30 (London Symphony Orchestra; Claudio Abbado, Conductor) M 34540

BEETHOVEN: Sonata No. 23 in F Minor, Op. 57 ("Appassionata"); Sonata No. 16 in E-flat Major, Op. 31, No. 3... M 34218

LISZT: Sonata in B Minor; Venezia e Napoli; Mephisto Waltz No. 1 in C Minor ..... M 33927

LISZT: The Twelve Transcendental Etudes; Hungarian Rhapsody No. 3; Spanish Rhapsody M2 33928

Engineering: MIKE ROSS-TREVOR, MILT CHERIN. Recorded at CBS Recording Studios, London. .....

Album design by ROBERT BIRO .....

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The Child Prodigy

Lazar Berman at age 7.

unique Recordings of:

Mozart: Fantasia in D minor, K. 397

Berman: Mazurka

BTS 37

Columbia

MELODIYA

NOTE: These recordings were made in 1937, and the sound is not up to current high fidelity standards. We believe that the uniqueness of these performances overrides any considerations of sound quality.

Columbia Masterworks

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HERMITAGE

After Hours

WITH

THE FABULOUS TRENIERS

STEREOPHONIC SOUND

THE FABULOUS TRENIERS

A lat af superlatives have been tassed at the TRENIERS, 99.8% were well faunded. Since brather Claude started his first band at Alabama State Callege in 1941, the bays have been "breaking it up" an a number af cantinents. Whenever and wherever they have appeared the public has responded mightily. This includes nat anly mast af the finest clubs in the cauntry, but alsa the theaters, radia and mare televisian appearances than can any langer be caunted.

There are a lat af talented family graups, but nane to my mind that create the excitement af the TRENIERS. Whether they're creating saul with a tune like AFTER HOURS, ar praviding their particular type madness with AROUND THE WORLD IN EIGHTY DAYS, they are always the wild, swinging TRENIERS. Theirs is a happy saund and far the first time I feel this saund has been captured an record. This is prabably due in na small part to their recarding "live" in the club where they were currently appearing. Everything is just as it's dane an stage . . . na rehearsal, na planning. Just start the tape and let the gaad times rall. Here yau have brisk, uninhibited entertainment as anly the racking, gyrating, dynamic TRENIERS can provide.

Althaugh a number af shows were recarded, these tunes shawcase the graup at their best. They were selected ta spatlight the versatility af all the brathers, Claude, Cliff, Buddy and nephew Skip. Of caurse, the vivid musical ideas af Gene Gilbeaux an piana and Dan Hill an bath alta and flute are superlative in themselves.

Dig if yau will Buddy Trenier and his fine baritane an SAN FRANCISCO and IN THE STILL OF THE NIGHT. Skip Trenier, a nephew, but certainly fram the same mald as his uncles, breaks it up an LOVER COME BACK TO ME and shaws his fine ballad style an WHY. The twins, Cliff and Claude, are their fabulaus selves an BALDHEAD and CHARMAINE, as well as their bauntiful rhythmic backing af the whale set. The title tune AFTER HOURS, features Gene Gilbeaux an the great Avery Parrish perrenial, while the band "kicks" it with a bassa nava beat. Dan Hill, splendid with his feeling an STELLA BY STARLIGHT and PEOPLE WILL SAY WE'RE IN LOVE, brings what atherwise wauld be a small camba ta symphanic prapartians, helped in great measure by Walter "Chip" Cale an bass and a swinging Frank Shea an drums.

Wan't yau jain me **AFTER HOURS WITH THE FABULOUS TRENIERS?**

ED COOK
The Nassau Daddy
WAOK RADIO
ATLANTA, GEORGIA

THE RECORDINGS:

SIDE 1
ROCKING IS OUR BUSINESS
JAMBALAYA
STELLA BY STARLIGHT
CHARMAINE
BALDHEAD
WHY

SIDE 2
AFTER HOURS BOSSA NOVA
PEOPLE WILL SAY WE'RE IN LOVE
SAN FRANCISCO
AROUND THE WORLD IN EIGHTY DAYS
LOVER COME BACK TO ME
IN THE STILL OF THE NIGHT

Cover: Quality Photos, Miami, Fla.
Production: Bill "Hass" Allen
Engineer: M. L. Emerman, CRITERIA STUDIOS, Miami, Fla.
Recorded Live at TONY'S FISH MARKET, Miami, Fla.

CHIP MERGOTT

Bridges

SIDE ONE

LET ME GET STRUCK BY LIGHTNING (3:44)
CHIP MERGOTT
Chip Mergott, electric guitar and solo; John Tropea, electric guitar;
Jeff Mironov, electric guitar; Chris Palmaro, piano,
Francisco Centeno, bass; Chris Parker, drums.

GIRL ON THE HIGH WIRE (3:45)
CHIP MERGOTT
Chip Mergott, piano; David Spinozza, electric and acoustic guitars;
Jay Leonhart, bass; Chris Parker, drums; Chip Mergott, background vocals.
Strings arranged and conducted by David Spinozza

SHE'S A RIDE (3:40)
CHIP MERGOTT
Chip Mergott, acoustic guitar; David Spinozza, electric guitar
and solo; Francisco Centeno, bass; Chris Parker, drums,
Jimmy Maelen, percussion.

ROBERT JOHNSON (3:20)
CHIP MERGOTT
Chip Mergott, acoustic guitar; David Spinozza, electric guitar;
Hugh McCracken, harmonica; Francisco Centeno, bass;
Chris Parker, drums; Jimmy Maelen, percussion

NOVEMBER (3:10)
CHIP MERGOTT
Chip Mergott, acoustic guitar; Chris Palmaro, electric piano,
Francisco Centeno, bass; Chris Parker, drums.
Strings arranged and conducted by Al Gorgoni

SIDE TWO

LOVE ON THE REBOUND (3:13)
ALAN LE BOEUF
John Tropea, electric guitar; Richard Tee, electric and acoustic piano,
Francisco Centeno, bass; Rick Marotta, drums,
Background vocals—Ullanda McCullough, Lani Groves, Yvonne Lewis

STARDUST DRIVE (3:20)
CHIP MERGOTT
Chip Mergott, piano; David Spinozza, electric guitar;
Michael Brecker, saxophone, Francisco Centeno, Bass; Chris Parker, drums
Background vocals—Chip Mergott

THREE GAMBLERS (7:28)
CHIP MERGOTT

a. **JAI ALAI**-Chip Mergott, acoustic guitar and solo, Chris Palmaro, electric piano;
Francisco Centeno, bass; Barry Lazarowitz, drums

b. **BLACK BEAUTY**-Chip Mergott, acoustic guitar and piano;
Francisco Centeno, bass; Barry Lazarowitz, drums
Strings arranged and conducted by Al Gorgoni

c. **ONE-EYED JACK**-Chip Mergott, acoustic guitar; Elliot Randell,
electric guitar and solo, Francisco Centeno, bass, Barry Lazarowitz, drums

DON'T BURN THE BRIDGES (3:45)
CHIP MERGOTT AND ALAN LE BOEUF
Chip Mergott, piano
Strings arranged and conducted by David Spinozza

THANKS to Bill McGrath, Jamie Flynn, Steve Philo, Alan LeBoeuf and
Nick and Roxanne Mergott. Special thanks to Peter Hay

ART DIRECTION—Queens Group, Inc

COVER PHOTOS: BRIAN HAGIWARA

RECORDED & MIXED BY CHARLIE CONRAD AND CLIFF HODSON

ASSOCIATE ENGINEER—JEFFREY KAWALEK

ASSISTANT ENGINEER—SAM LEWIN

RECORDED & MIXED AT THE HOUSE OF MUSIC, WEST ORANGE, NEW JERSEY

THIS ALBUM WAS REMIXED USING THE APHEX AURAL EXCITER

STRINGS RECORDED AT COUNTERPOINT RECORDING STUDIOS, INC. NEW YORK CITY
BY GARY CHESTER

PRODUCED BY **DAVID SPINOZZA** AND **AL GORGONI**
FOR AIRBORNE

ALL SONGS PUBLISHED BY CJC BRIDGES MUSIC (ASCAP) EXCEPT
LOVE ON THE REBOUND
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Hey, Hey... LBJ!

and other

SONGS of the U.S. ANTIWAR MOVEMENT

sung by

Bill Frederick

Cross Records

Comes Along Bill Frederick

DECLARING PEACE ON WAR

This is a Sing-In!
This is a Wry
Eye
On
The Number One Guy

AND HIS "OUR GANG COMEDY" IN WASHINGTON, INCLUDING: THE CYCLOPS OF STATE
THE DAFFY DWARF OF DEFENSE
THE PERENNIAL PYGMIES OF THE PENTAGON

☮

Up loose with an omnibus of irony. The irony of the U.S. Foreign Policy. The bewildering contradiction of U.S. objectives. The whole rollicking, frolicking game of "Deterrent" we've been playing for twenty-two years.

The drill is BILL . . . The flavor Folk Guitar. Each song is a Status-Punch. An Icon-O-Blast.

☮

"SHIP AHOY" was provoked at an anti-war demonstration. A heckler submitted that well honed ethereal question: "Sure we want out . . . but how do we get out?" "By boat," replied the demonstrators.

☮

"EMPTY" is an on-the-spot interview with the individual citizen of Vietnam and his dilemma; which is to live in spite of U.S. aid, and Marshal Ky's ambitions. Survival is his way of life. His modern history documents that his current war has endured for a hundred years.

☮

"THE DEAN RUSK SONG" sings for itself, but its touchstone is worth recasting: New York Times, January 26, 1966, page one . . . "WEARY, RUSK TELLS OF WORLD'S MISCHIEF." "Weary looking and harried, Secretary of State Dean Rusk offered the House Foreign Affairs Committee this wry comment on the troubles that beset him: 'The world is round. Only one third of the human beings are asleep at one time, and the other two thirds are awake and up to some mischief somewhere.' "

☮

"HITLER AIN'T DEAD" was generated during the Dominican crisis. LBJ received a rousing hand from 4,000 labor leaders, when he quoted a 19th Century Senator, George Frisbie Hoar: "I have seen the glories of art and architecture, and mountain and river. I have seen the sunset on the Jungfrau, and the full moon rise over Mont Blanc. But the fairest vision on which these eyes ever looked was the flag of my country in a foreign land."

☮

"JUST ANOTHER DAY" is a heart-blow in the solar region. Student demonstrations forced the Board of Trustees to get the University of Pennsylvania out of the Germ Warfare research business. The song grew out of the two year fight.

☮

"R. AND R." is G.I. jargon for 'Rest and Relaxation.' The G.I. in this song has a few comments to make, apropos of the status quo.

☮

"HANDS OFF" is dedicated to the G.I.'s courageous enough to oppose the war and take the consequences. Privates Petrick, Johnson, Mora, Samas, and Capt. Levy . . . and the many more to come.

☮

"QUIET SOUND" has an evocative and haunting melody. Bill's mother participated in a silent WSP demonstration in February, 1965, when the bombings of North Vietnam began. Since then the silence has declined.

☮

"AND FREEDOM TOO" is a Groove-In. President Eisenhower, in 1953, confided: "Now let us assume we lost Indo-China. If Indo-China goes, several things happen right away. The peninsula, the last bit of land hanging-on down there, would scarcely be defensible. The tin and tungsten that we so greatly value from that area would cease coming . . . So when the U.S. votes $400,000,000 to help that war, we are not voting a giveaway program. We are voting for the cheapest way that we can to prevent the occurrence of something that would be of a most terrible significance to the U.S.A., our security, our power and ability to get certain things we need from the riches of the Indo-Chinese territory and from South-East Asia."

☮

"EXPLOITATION BLUES" is what they have all over the world where the U.S. exports freedom and justice, and an equal opportunity to be napalmed in your yard.

☮

"HEY, HEY, L.B.J." is an offspring of the chant punctuating the April 15th Spring Mobilization in New York and San Francisco.

"HOW FAR HAVE WE COME" sums up two hundred years of American history.

☮

BILL FREDERICK is a twenty-four-year-old Philadelphian with a degree in physics. While working for his Ph.D. in molecular biology he has been writing, singing and publishing songs for countless teach-ins and rallies as well as coffee houses and colleges all around the Eastern Seaboard.

☮

To the young people who are beginning to voice their opposition to "Johnson's War," the songs will help them on the long marches. To the older people they will recognize the bright sharpness of the great Joe Hill of a generation ago.

☮

Joyce Ann Miller

CRISIS RECORDS • 1610 WANDERING DRIVE • MONTEREY PARK, CALIF., U.S.A.

Ronnie
Martell
Sings:

RONNIE MARTELL Sings: LIVE

As a child they said the kid had too much energy. He was never satisfied occupying his time as simply as the other neighborhood kids, and when he got into something he liked; man he took it to the limit. SAL CATAPANO gave his first vocal performance in the third grade at the RIPE OLD AGE of eight. Then he was described as "amazing", and "so cute". At twelve years old he became one of the original Newark Boys Chorus members. He leaped and bounded thru high school musicals, young rock groups, and was selected to sing as first tenor in the New Jersey State Regional Choir in 1972.

Since that time his complete and overwhelming involvement with music has enabled him to rapidly develop that which the Lord was so generous with — his talent. Of course we all realize that it takes much more than ones head in the clouds to not only professionally entertain — but to also be a cut above.

At the age of seventeen, Sal was introduced to an instrumental figure. Someone who would take his driving dreams and mold them into something real — to give them direction. Russ Marlo led the way. He made things happen. Russ is directly responsible for the transformation of a starry eyed kid to "Ronnie Martell — Class 1 Entertainer."

This album recorded live at Union High School Auditorium on January 24, 1976 is a good reflection on Sal's enthusiastic diversity, as well as his own composing ability. I listen to the kid's performance proudly, and have deep admiration for a truly great arranger — Artie Schroeck.

The kid has come a long way — but then I knew this would eventually happen fifteen years ago. Don't listen to me — I'm biased. Listen to this — LIVE . . .

Michael Caesar Catapano

Eddy,
Mike C.

Patty
Goldblatt
Love
Ronnie Martell

SIDE ONE

1. I'VE GOTTA BE ME
   (W. Marx)
2. A CHANGE IS GONNA COME
   (S. Cooke)
3. SHAKE ME, WAKE ME
   (B. Holland, E. Holland, L. Dozier)
4. SCARED OF LOVE
   (R. Martell)
5. FLOATER
   (R. Martell)
6. MALA FEMMENA
   (Toto)
7. GUAGLIONE
   (N. & G. Fanciulli)
8. MAMA
   (P. Brito, C. A. Bixio)

SIDE TWO

9. OUR DAY WILL COME
   (B. Hilliard, M. Garson)
10. FEELINGS
    (M. Albert)
11. FOX IN A BUSH
    (M. Petrillo, A. Cifelli)
12. NIGHTS ON BROADWAY
    (R. Gibb, M. Gibb, B. Gibb)
13. MARIA
    (L. Bernstein, S. Sondheim)
14. THIS IS MY LIFE
    (B. Canfora, A. Amurri)
15. LA LA PEACE SONG
    (J. Bristol)

Music Arranged By
ARTIE SCHROECK

Orchestra Conducted By
RUSS MARLO

THE HOLLYWOOD SAXONS

MEET

THE PARADONS

Mil-100
Long playing
Full fidelity

THE HOLLYWOOD SAXONS

MEET

THE PARADONS

SIDE ONE

1 – IT'S YOU
(Stan Beverly)

2 – I'M YOUR MAN
(Stan Beverly)

3 – EVERYDAY'S A HOLIDAY
(Stan Beverly)

4 – L. A. LOVER
(Stan Beverly)

5 – IS IT TRUE?
(Motola-Orwig-Lewis)

6 – ROCK AND ROLL SHOW
(Motola-Orwig-Lewis)

7 – YES IT'S TRUE
(Stan Beverly-C. Taggert)

8 – DIAMONDS
(Stan Beverly)

9 – TROUBLE, TROUBLE
(Stan Beverly-C. Taggert)

Mil-100
Long playing
Full fidelity

SIDE TWO

1 – DIAMONDS AND PEARLS
(West Tyler)

2 – I WANT LOVE
(West Tyler)

3 – TAKE ALL OF ME
(Tyler-Weldon-Powers-Myers)

4 – SO FINE, SO FINE, SO FINE
(Tyler-Weldon-Powers-Myers)

5 – I HAD A DREAM
(Tyler-Weldon-Powers-Myers)

6 – NEVER, NEVER, NEVER
(Tyler-Weldon-Powers-Myers)

7 – BELLS RING
(Tyler-Weldon-Myers-Powers-Scott)

8 – NEVER AGAIN
(E. Scott)

9 – THIS IS LOVE
(E. Scott)

10 – PLEASE TELL ME
(Tyler-Weldon-Myers-Powers)

THE SHIELDS MEET THE PENTAGONS

Ten-1000
Long playing
Full fidelity

THE SHIELDS

SIDE ONE

1—YOU CHEATED
(Don Burch)

2—THAT'S THE WAY IT'S GONNA BE
(G. Motola-Hal Winn)

3—I'M SORRY NOW
(G. Motola-E. Brandt)

4—NATURE BOY
(Eden Ahbez)

5—PLAY THE GAME FAIR
(J. Beliin)

6—FARE THEE WELL, MY LOVE
(M. Boyd)

7—YOU'LL BE COMING HOME SOON
(G. Motola)

8—THE GIRL AROUND THE CORNER
(Pentagons)

9—SOME OTHER GUY
(F. Ervin)

10—BE MY GIRL
(F. Ervin)

THE SHIELDS

MEET

THE PENTAGONS

SIDE TWO

1—I WONDER
(The Pentagons)

2—SHE'S MINE
(The Pentagons)

3—FOR A LOVE THAT IS MINE
(C. McGinnis)

4—I LIKE THE WAY YOU LOOK (AT ME)
(K. Goodloe)

5—SILLY DILLY
(T. Goodloe-James-McGinnis)

6—IT'S SPRING AGAIN
(K. Goodloe-Torrance)

7—TO BE LOVED (FOREVER)
(Kenneth Goodlie)

8—DOWN AT THE BEACH
(Carl McGinnis)

THE PENTAGONS

Ten-1000
Long playing
Full fidelity

KEVIN RALEIGH

When You
PLAY IT,
SAY IT!

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MOONLIGHT ON WATER
81874-1

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SIDE ONE

ANYONE WITH A HEART*

MOONLIGHT ON WATER**

REAL LIFE*

I SHOULD'VE KNOWN BETTER****

THE ART OF WAR****

SIDE TWO

I'LL MAKE A DEAL WITH YOU*

***YOU CAN LAUGH ABOUT IT NOW*†**

***SOMEONE SPECIAL*†**

***IS IT MY IMAGINATION*†**

***I NEVER WANTED TO HURT YOU*†**

PRODUCED BY KEVIN RALEIGH AND JEFF SILVERMAN

****PRODUCED AND ENGINEERED BY PETER COLEMAN***

*****PRODUCED BY NEIL GERALDO***

†PRODUCED BY KEVIN RALEIGH AND FERNANDO SAUNDERS

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ANYONE WITH A HEART
(CRAIG BALLER AND KIM FOWLEY)

ANYONE WITH A HEART COULD TELL YOU
ANYONE WITH A HEART COULD SEE
ANYONE WITH A HEART
COULD TELL, YOU KNOW

ANYONE WITH A HEART COULD TELL
LOOKS LIKE YOU'RE BROKEN DOWN AGAIN
ALWAYS LOOKIN' FOR A PLACE IN THE SUN
A LOVER WHO WILL BE YOUR FRIEND
ANYONE WITH A HEART
COULD TELL, YOU KNOW

STRAIGHTEN UP AND FLY RIGHT
WITH A LITTLE BIT OF LUCK
IT'S GONNA BE ALRIGHT
WHO KNOWS WHAT TOMORROW WILL FIND
MAYBE SOMEONE SPECIAL TO TREAT YOU RIGHT

(CHORUS)
ANYONE WITH A HEART COULD TELL YOU
ANYONE WITH A HEART COULD SEE
ALL YOU WANT IS SOMEONE TO LOVE YOU
ALL YOU NEED IS SOMEBODY TO PLEASE
SOMEBODY TO LOVE

HEY CINDERELLA, IF YOU CUT ME
YOU KNOW I'LL BLEED JUST LIKE YOU
I'M JUST LOST IN ALL MY DREAMS
WHEN THE BRIGHT LIGHTS FADE TO BLUE

(CHORUS)

© 1980 Pera Music/Brain Tree/Radio Dreams, BMI

Engineered by: Jeff Silverman
Bass: Jeff Silverman
Guitar: Tim Pierce
Keyboards: Philip Shenale
Percussion: Terral Santell
Mixed by: Chris Lord-Alge

MOONLIGHT ON WATER
(ANDY GOLDMARK/STEVE KIPNER)

WHAT'S GOIN' ON—DOWN ON THE PLANET
WHAT'S GOIN' ON—INSIDE OF YOUR PRETTY HEAD
WHAT'S LIFE WITHOUT A MERCEDES
AND THE NEED TO FEEL ADRENALINE

(PRE CHORUS)
IS IT BETTER THAN—MOONLIGHT ON WATER
IS IT BETTER THAN—SEX ON THE BEACH
THINK ABOUT US RIDING WILD HORSES
THINK ABOUT US, IT'S NOT OUT OF REACH

(CHORUS)
I'M HERE FOR YOU—NO MATTER WHERE YOU GO,
NO MATTER WHAT YOU DO
I'M HERE FOR YOU—WHEN LOVE'S A LONELY HEART,
WHO CAN YOU HOLD ON TO
I'M HERE FOR YOU—SIMPLE AS MY ARMS UNCOMPLICATED
I AM—FOR YOU—I AM

WHO'S GONNA BE—THE COMPETITION
WHO'S NEXT IN LINE—FOR PROMOTION, BABE
EVERYDAY THE REAL WORLD IS FADING
SPINNING OUT ON THE WHEEL OF FORTUNE BUT

(PRE CHORUS)

(CHORUS)
YOU'VE BEEN WORKIN' SO HARD, DO YOU KNOW IT, BABE
YOU DON'T UNDERSTAND WHAT I WANT FROM YOU
INSTEAD OF DREAMING 'BOUT ALL THAT MONEY
WE GOT MUCH SIMPLER THINGS TO DO

MOONLIGHT ON WATER
SEX ON THE BEACH
THINK ABOUT US RIDING WILD HORSES
THINK ABOUT US—I'M NOT OUT OF REACH, BABE

(CHORUS)

I AM—FOR YOU—I AM,
BUT YOU WORRY 'BOUT THE WRONG THINGS

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Drums: Pat Mastelotto
Guitar: Tim Pierce
Keyboards: Bill Meyers
Mixed by: Peter Coleman

REAL LIFE
(KEVIN RALEIGH)

YOU SAY YOU WANT TO BE A BIG MAN
JUST LIKE THE ONES YOU WATCH ON TV.
BIG AND MEAN WITH ALL THE RIGHT ANSWERS
THE KIND THAT MAKES THE YOUNG GIRLS DREAM
REAL LIFE
IN REAL LIFE IT'S NOT THAT EASY
IT DOESN'T ALWAYS WORK THAT WAY
THE GOOD GUYS AREN'T ALWAYS WINNERS
THE BAD GUYS DON'T ALWAYS PAY
IN REAL LIFE, REAL LIFE
WELCOME TO THE REAL WORLD

(CHORUS)
IN REAL LIFE
WE TAKE WHAT WE'RE GIVEN
WE LOVE AND HATE
AND WE PRAY WE'RE FORGIVEN
WELCOME TO THE REAL WORLD

IN REAL LIFE YOU CAN'T KEEP TALKIN'
TALK IS CHEAP
WHAT YOU GONNA DO
YOU GOTTA GET UP AND JUST START WALKIN'
'CAUSE NOBODY'S GONNA CARRY YOU
IN REAL LIFE, REAL LIFE, REAL LIFE
WELCOME TO THE REAL WORLD

(CHORUS)
IN REAL LIFE
WE TAKE WHAT WE'RE GIVEN
WE LOVE AND HATE
AND WE PRAY WE'RE FORGIVEN
IN REAL LIFE
WE WORK FOR OUR LIVING
AND THE JUST REWARD
COMES TO THOSE WHO ARE DRIVEN

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Engineered by: Jeff Silverman
Bass: Jeff Silverman
Guitar: Tim Pierce
Keyboards: Mark Ross
Percussion: Tim Alier
Mixed by: Chris Lord-Alge

I SHOULD'VE KNOWN BETTER
(KEVIN RALEIGH)

I SHOULD'VE KNOWN BETTER
SHOULD'VE KNOWN RIGHT FROM THE START
I SHOULD'VE SEEN IT IN YOUR EYES
YOU WERE SHOOTIN' STRAIGHT FOR THE HEART
I SHOULD'VE COVERED MY EARS
SO I COULDN'T HEAR THE SIREN'S SONG
I SHOULD'VE KNOWN BETTER
WITH A GIRL LIKE YOU

I KNOW GIRLS LIKE YOU
THEY CHEW YOU UP AND SPIT YOU OUT
THEY SUCK THE LIFE RIGHT OUT OF YOU
AND THEN THEY CLOSE OUT THEIR ACCOUNT
I SHOULD'VE KNOWN BETTER
THAN TO FALL DOWN FOR YOU

(CHORUS)
I SHOULD'VE KNOWN BETTER
BUT, NO, I KISSED YOUR LIPS
I SHOULD'VE KNOWN BETTER
BUT IT NEVER FELT LIKE THIS
I SHOULD'VE KNOWN BETTER
BUT, NO, I HAD TO TOUCH YOU
AND I SHOULD'VE KNOWN BETTER
BUT I COULDN'T RESIST

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Engineered by: Tom Lord-Alge
Bass: Fernando Saunders
Drums: J.T. Lewis
Guitar: Danny Powers
Keyboards: Charlie Giordano and Kevin Raleigh
Mixed by: Eric "E.T." Thorngren

THE ART OF WAR
(KEVIN RALEIGH)

THERE'S FIRE IN THE STREETS
THERE'S GONNA BE A SHOWDOWN
WHEN VICTORY IS COMPLETE
WE'LL MOVE ON TO THE NEXT TOWN
THERE CAN BE NO RETREAT
WE'RE JUST GONNA MOW 'EM DOWN
STACK 'EM UP REAL NEAT
SAY A PRAYER AND
PUT 'EM IN THE GROUND

AND WE KNOW WE'RE RIGHT
'CAUSE GOD'S ON OUR SIDE
THAT'S WHY WE FIGHT
THAT'S WHY OUR FATHERS DIED
GLORY TO THE FLAG
WE ALL TAKE OUR TURN
THANK GOD FOR MAKING
AN ENEMY THAT BURNS

(CHORUS)
IT'S THE ART OF WAR
THE ART OF WAR
NOT FOR THE MONEY
NOT FOR THE FAME, IT'S FOR THE ART
IT'S FOR THE ART OF WAR

CHILDREN HAVE TO DIE
'CAUSE THEY GROW UP TO BE THE ENEMY
MOTHERS SIT AND CRY
WE PUT 'EM OUT OF THEIR MISERY
LET THE ROCKETS FLY
IT'S ALL PART OF THE STRATEGY
BRIMSTONE AND FIRE
IN LIVING COLOR FOR ALL TO SEE

AND WE KNOW WE'RE RIGHT
'CAUSE GOD'S ON OUR SIDE
THAT'S WHY WE FIGHT
THAT'S WHY OUR FATHERS DIED
GLORY TO THE FLAG
WE ALL TAKE OUR TURN
THANK GOD FOR MAKING
AN ENEMY THAT BURNS

(CHORUS)
IT'S THE ART OF WAR
THE ART OF WAR
NOT FOR THE MONEY
NOT FOR THE FAME, IT'S FOR THE ART
IT'S FOR THE ART OF WAR

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Mixed by: Ed Thacker

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I'LL MAKE A DEAL WITH YOU

(KEVIN RALEIGH)

I'LL MAKE A DEAL WITH YOU
SAY THE WORD AND I'LL BE GONE FOREVER
I KNOW WHAT I PUT YOU THROUGH
BACK WHEN WE WERE TOGETHER

I MADE A BIG MISTAKE
A TERRIBLE MISTAKE
AND I DON'T KNOW WHAT TO DO
I LET MY PRIDE TAKE YOUR PLACE
NOW I JUST KEEP MISSING YOU

(CHORUS)
I'LL MAKE A DEAL WITH YOU
IF YOU GIVE ME JUST ONE MORE CHANCE
I'LL BE YOUR DREAM COME TRUE
YOUR FUTURE AND YOUR PAST
'CAUSE I STILL WANT YOU
I CAN'T LET YOU GO

LIKE A FRIGHTENED CHILD
I WANT TO RUN TO YOU
TO THE SHELTER OF YOUR SMILE
AND THE THRILL OF LYING NEXT TO YOU
PLEASE TRY TO UNDERSTAND
I WAS SO YOUNG AND PROUD BACK THEN
I NEVER KNEW WHAT I HAD
BUT I KNOW I WANT IT BACK AGAIN

(CHORUS)

(BRIDGE)
AND IF MY WORDS AREN'T TRUE
IF I JUST DON'T GIVE
WHAT I'VE PROMISED YOU
IF I COME ON TOO STRONG
SAY THE WORD AND I'LL BE GONE

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Engineered by: Jeff Silverman
Bass: Jeff Silverman
Guitar: Tim Pierce
Keyboards: Philip Shenale
Percussion: Teirsal Santiel
Mixed by: Chris Lord Alge

YOU CAN LAUGH ABOUT IT NOW

(KEVIN RALEIGH)

YOU CAN LAUGH ABOUT IT NOW
NOW THAT YOU KNOW HOW
IT FEELS TO BE IN LOVE
AND YOU CAN TELL YOUR TALE
TO ALL THE LONELY SOULS
'CAUSE YOU KNOW THAT'S THE KIND OF THING
DREAMS ARE MADE OF
AND I KNOW SOMETIMES YOU'D
HURT SO BAD INSIDE
WITH A HUNGER FOR THE LOVE
YOU COULD NOT FIND
OH BUT THEN OUT OF THE SHADOWS IT APPEARS
AND IT FEELS SO GOOD, YES IT FEELS SO GOOD
TO HAVE YOU HERE

(CHORUS)
YOU CAN LAUGH ABOUT IT NOW
'CAUSE YOU KNOW EVERYTHING IS ALRIGHT
YOU CAN LAUGH ABOUT IT NOW
NOW THAT I'M HOLDING YOU TIGHT

IN THIS GAME OF GIVE AND TAKE YOU STAND
WITH YOUR HEART PINNED TO YOUR SLEEVE
AND YOU WAIT
AND WHEN THE LONELINESS
STARTS TEARIN' YOU APART
YOU CAN'T HELP BUT WONDERING IF IT
MAY BE TOO LATE
THEN AT THAT UNEXPECTED MOMENT
OUR EYES MEET
AND WITHOUT A SOUND OR TOUCH
WE FEEL THE HEAT
AND SO AFTER ALL THAT SADNESS
THERE IS LIFE
AND IT FEELS SO GOOD
YES IT FEELS SO GOOD
TO BE WITH YOU TONIGHT

(CHORUS)
YOU CAN LAUGH ABOUT IT NOW
'CAUSE YOU KNOW EVERYTHING IS ALRIGHT
YOU CAN LAUGH ABOUT IT NOW
NOW THAT I'M HOLDING YOU TIGHT

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Engineered by: Roger Moutenot
Bass: Fernando Saunders
Drums: Steve Ferrone
Guitar: Danny Powers
Keyboards: Kevin Raleigh
Percussion: Arno Lucas
Mixed by: Eric "E.T." Thorngren

SOMEONE SPECIAL

(KEVIN RALEIGH)

DON'T BE ANGRY
DON'T SHED NO TEARS BECAUSE OF ME
I'LL BE FORGOTTEN
THERE'LL BE BETTER MEN, YOU'LL SEE

DON'T BE ANGRY
DON'T SHED NO TEARS BECAUSE OF ME
I'LL BE FORGOTTEN
THERE'LL BE BETTER MEN, YOU'LL SEE
HOARDS OF HOPEFUL ROMEOS
ALWAYS ONE STEP FROM YOUR DOOR
I'LL BE FORGOTTEN
'CAUSE OH YOU DESERVE SO MUCH MORE

(CHORUS)
SAVE IT FOR SOMEONE SPECIAL
NOT SOMEONE LIKE ME

DON'T GO CRAZY
DON'T TEAR YOUR HEART OUT OVER ME
'CAUSE THERE IS NO FUTURE HERE
IT'S JUST A WASTED FANTASY
IT'S ALL JUST LIKE A BAD DREAM
IT'S GONE WHEN YOU AWAKE
LOVE SHOULD BE GIVEN
IT'S NOT THERE FOR SOMEONE TO TAKE

(CHORUS)
SAVE IT FOR SOMEONE SPECIAL
DON'T WASTE YOUR LOVE ON ME
SAVE IT FOR SOMEONE SPECIAL
NOT SOMEONE LIKE ME

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IS IT MY IMAGINATION

(KEVIN RALEIGH)

IT'S OH SO SUBTLE
THE NAKED EYE CAN BARELY SEE
BUT SOMETHING'S DIFFERENT
I FEEL IT WHEN YOU'RE TOUCHIN' ME
OH NO NO THIS CAN'T BE
IT'S JUST MY HEART
PLAYIN' CRUEL TRICKS ON ME
I MUST BE GOIN' CRAZY

(CHORUS)
IS IT MY IMAGINATION
OR IS SOMETHING MISSING FROM YOUR KISS
IS IT MY IMAGINATION
AM I DREAMING THIS
ARE THESE JUST A FOOL'S SUSPICIONS
OH TELL ME CAN IT REALLY BE TRUE
IS IT MY IMAGINATION
OR AM I LOSING YOU

IS IT INTUITION
OR JUST MY INSECURITY
HAVE YOU REALLY BEEN THAT BUSY
OR ARE YOU JUST AVOIDING ME
OH NO NO THIS CAN'T BE
IT'S JUST MY HEART
PLAYIN' CRUEL TRICKS ON ME
I MUST BE GOIN' CRAZY

(CHORUS)
IS IT MY IMAGINATION
OR IS SOMETHING MISSING FROM YOUR KISS
IS IT MY IMAGINATION
AM I DREAMING THIS
ARE THESE JUST A FOOL'S SUSPICIONS
OH TELL ME CAN IT REALLY BE TRUE
IS IT MY IMAGINATION
OR AM I LOSING YOU

I CAN'T STAND IT, NO! I CAN'T STAND IT
YOU JUST DON'T KNOW WHAT I'M GOIN' THROUGH
INSIDE I'M DYING JUST TO
COME RIGHT OUT AND ASK YOU
BUT I'M SO AFRAID
THAT YOU'LL SAY IT'S TRUE
AND I DON'T KNOW WHAT I'LL DO
IF I'M LOSING YOU

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I NEVER WANTED TO HURT YOU

(KEVIN RALEIGH)

SAVE YOURSELF
GO AHEAD AND RUN FOR COVER
GET YOURSELF OUT WHILE THE GETTIN'S GOOD
SAVE YOURSELF
NO SENSE IN FOOLIN' ONE ANOTHER
THIS JUST AIN'T WORKIN' LIKE WE'D HOPED IT WOULD

'CAUSE YOU WERE WRONG
THINKIN' THAT I COULD CARE FOR SOMEONE
I PUSH YOU DOWN AND YOU JUST
COME BACK FOR MORE
ALL ALONG
YOU'RE THINKIN' SOMEHOW OF CHANGIN' ME
BUT YOU AIN'T SEEIN' NOTHIN'
THAT YOU AIN'T SEEN BEFORE

(CHORUS)
NOW I NEVER WANTED TO HURT YOU
I ONLY PRAY THAT YOU'LL FORGIVE ME
FOR WHAT I PUT YOU THROUGH

SAVE YOURSELF
WHILE THERE ARE STILL SURVIVORS
GET THE WOMEN AND CHILDREN OUT FIRST
SAVE YOURSELF
DON'T HESITATE
BEFORE THINGS GET MUCH BETTER
THEY COULD GET MUCH WORSE

I WAS WRONG
THINKIN' THAT I COULD CARE FOR SOMEONE
I KEEP TRYIN' BUT IT'S JUST BEEN TOO LONG
BUT YOU BETTER BELIEVE
IF I COULD CHANGE
YOU'D BE THE ONE WORTH CHANGIN' FOR
THE LAST THING THAT I'LL TELL YOU
AS YOU WALK OUT THE DOOR IS

(CHORUS)
I NEVER WANTED TO HURT YOU
AND I NEVER WANTED TO DO
ALL THOSE THINGS THAT I DID TO YOU
I NEVER WANTED TO HURT YOU
AND I ONLY PRAY THAT YOU'LL FORGIVE ME
FOR WHAT I PUT YOU THROUGH

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This album is dedicated to the memory of Walter Vuchukovich

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THE CHARGERS SING

HOLIDAY HALFTIME

MANLIUS RECORDS

STEREO

NATIONAL FOOTBALL LEAGUE PLAYERS

You'll be hearing some of your favorite holiday songs, like: "Deck the Halls" · "All I Want for Christmas Is My Two Front Teeth" "Winter Wonderland" · "Frosty the Snowman" · "Jingle Bells" · "We Wish You A Merry Christmas" · "Rudolf The Red-Nosed Reindeer" · "Santa Claus Is Coming to Town" · "A Tropical Winter" and "Auld Lang Syne."

MIKE TATICH PRESENTS THE CHARGERS SINGING

HOLIDAY HALFTIME

The idea for this album started over a few bars of "Jingle Bells" in the shower early one February morning. That was the easy part. Have you ever tried getting financial backing for several tons of footballers singing "All I Want for Christmas Is My Two Front Teeth" and other assorted evergreens? That was not easy.

After several polite turn-downs and some outright laughs I found an old college roommate who had saved up for just such a trip into the unknown. We were on our way, and I called in Jacques Urbont, composer of scores for "Mission Impossible" and "Mannix" to do the musical arrangements. After explaining to Jacques, who is not the world's most avid football fan, that the ball was black and white and round, I sang a little of "Winter Wonderland" to demonstrate just how the players might sound. He didn't believe it. A from the heart version of "Frosty the Snowman" convinced him. Jacques is an accomplished musician. We needed one. The result is fantastic.

Once we had the music recorded Jacques and I started out across the country in one direction. In another went associate producer Nick Nicholson, sound engineer John Sadler and Jack French, who is Liza Minnelli's conductor and used to somewhat different musical tone than you will hear. In all, we travelled over 25,000 miles and recorded the voices of more than 1,000 football players.

At first the players were reluctant to sing out, but once they listened to a playback and realized they didn't sound like a chorus of Quasimodos, the album began to take shape. To a team they rebelled at singing "A Tropical Winter," the song Jacques and I wrote just for the album. But after a few rehearsals we were ready for a take within a half hour in every city from Los Angeles to Boston. They were really surprised at the sound of their voices and, so were the newspaper and television reporters who came to listen. You'll be surprised, too. It's a great sound.

A lot of credit for the success of this album goes to Jacques Urbont and Jack French for the musical contributions and to the rest of the crew for a top job on a tough road trip. But the real stars of the album are the players of the National Football League who were called on to do something way out of their element and they did and did it well. A special hand goes to Mal Kennedy, Business Affairs Director of the Player's Association, who helped put it all together and especially to the player reps who herded their often dubious teammates into sound studios across the country to attempt the unknown and give you this album.

Now, from all of us at Manlius Records and from all of the players in the National Football League, we wish you a very happy holiday season.

—Mike Tatich

Album arranged, conducted and produced by Jacques Urbont
Associate Conductor—Jack French
Associate Producer—Charles G. Nicholson
Recording Engineer—John Sadler, Sadler Recording
Production Assistants: Jeanie Jay England and Cherri Shaw
Cover Design—Walter Boppert

Manlius Records, A Division of Mike Tatich and Partners, Inc. NY NY

THE CHARGERS SING HOLIDAY HALFTIME

Elizabethan LOVE SONGS

and harpsichord pieces

LL 37

ELIZABETHAN LOVE SONGS

ELIZABETHAN LOVE SONGS

and Harpsichord pieces

HUGUES CUENOD, *tenor* • **CLAUDE JEAN CHIASSON,** *harpsichord*

LL 37

ELIZABETHAN LOVE SONGS

Program

When Laura Smiles	Philip Rosseter (Pub. 1601)
*Galiordo**	John Bull (1562-1628)
Go To Bed, Sweet Muse	Robert Jones (Pub. 1608)
Alman	Robert Johnson (1569-1633)
Sweet Kate	Robert Jones (Pub. 1608)
*The Lord of Salisbury his Pavin**	Orlando Gibbons (1583-1625)
Underneath a Cypress Tree	Francis Pilkington (Pub. 1605)
The King's Morisco	Anon.
Weep You No More, Sad Fountaines	John Dowland (1563-1626)
Fayne Would I Wed	Richard Farnaby (N. D.)

* * *

Drink To Me Only With Thine Eyes	Verses by Ben Jonson
Have You Seen But a Whyte Lilly Grow	set anonymously
The Falle of the Leafe (Autumn)	
The Primerose	Martin Peerson (1592-1650)
Sorrow, Sorrow Stay	John Dowland
Tower Hill	Giles Farnaby (1569-?—1598-?)
Why Dost Thou Turn Away	Giles Earles' Manuscript (1615)
Giles Farnaby's Dreame	Giles Farnaby
Now, O Now, I Needs Must Part	John Dowland
A Toye	Anon.
Away With These Self-loving Lods	John Dowland

* * *

All harpsichord pieces come from the Fitzwilliam Virginal Book Vol. II, except for two marked * which can be found in "Parthenia—or the first musicke that ever was printed for Virginalls."

* * *

HUGUES CUENOD

Cuenod is by now widely known in this country, though his acclaim rests mostly on a series of superlative recordings made for various record companies. He is Swiss by birth, travelling from that centrally located country continuously over the face of Europe to fulfill his singing engagements. He first came to major attention on this side of the ocean as a participant in the notable Monteverdi album directed by Nadia Boulanger during the 1930s. His range encompasses lieder, oratories, and opera, but his specialty is chamber music.

Stravinsky invited him to the United States to participate in the premiere performance and recording of his new *Cantata*. He will then spend some time in England to give a series of broadcasts of Elizabethan music over BBC.

CLAUDE JEAN CHIASSON

Harpsichordist, pianist, organist, and scholar, Chiasson has devoted the last twenty years to concert tours and to the reconstruction of the harpsichord, refining his designs after the great schools of Ruckers, Couchet, and Taskin. His present instrument represents the finest example to come from his workshop. He has previously recorded for Lyrichord Couperin's best harpsichord music (LL12), and a record of French Masters of the Harpsichord, presenting the best of French music other than that of Couperin (LL19).

SIDE 1

When Laura Smiles

When Laure smiles,
Her sight revives,
Both night and day.
The Earth and Heaven,
Views with delight,
Her wanton play.
And her speech with everlasting musicke
doth repaire,
The cruel wounds of sorrow, and untem'd
despaire.

The Spirits
That remaine
In floating air;
Affect for pastime,
To unwine
Her tressed haire.
And the birds think sweete Aurora, morning's
Queene, doth shine
From her bright sphere, when Laure shows
her looks divine.

Diana's eyes
Are not adorned
With greater power
Then Laura's when
She lifts awhile,
For sport to loure.
But when she her eyes enclooseth, blindnesse
doth appeare
The chiefest grace of beautie sweetly sealed
there.

Go To Bed, Sweete Muse

Go to bed, sweete muse, take thy rest;
Let not thy soul be so oppressed;
Though she deny thee,
She doth but trie thee,
Whether thy minde will ever prove unkinde,
O love is but a bitter sweete jest.

Muse not upon her smiling lookes,
Think that they are but baited hookes;
Love is a fancy,
Love is a frenzy,
Let not a toy then breed thee such annoy;
But leave to look upon such fond bookes.

Learne to forget such idle toys,
Fitter for youths and youthful boys;
Let not one sweete smile
Thy true love beguile,
Let not a frowne for ever cast thee downe;
Then sleepe, and go to bed in these joys.

Sweet Kate

Sweet Kate, of late
Kan away and left me plaining;
"Abide", I cried,
"Or I die with thy disdaining."
"Ha! Ha! Ha!" quoth she,
"Goudly would I see,
Any man to die with loving.
Never any yet
Died of such a fitte,
Neither have I fear of Proving."

"Unkinde, I finde
Thy delight is in tormenting,
Abide", I cried
"Or I die with thy consenting."
"Tel Tel Tel" quoth she,
"Make no fool of me,
Men I know have oaths at pleasure;
But their hopes attained,
They betray they feigned,
And their oaths are kept at leisure."

Her words, like swords,
Cut my sorry heart in sunder;
Her floats, with doubts,
Keep my heart affections under;
"Tel Tel Tel" quoth she,
"What a foole is he
Stands in awe of once denying!"
Cause I had enough,
To become more rough,
So I did, O happy trying.

Underneath a Cypress Tree

Underneath a cypress tree, the Queen of
Love set mourning;
Ceiling downe the rosie wreaths her heav'nly
brow adorning;
Quenching fiery sighes with teares, but yet
her heart still burning.

For within the shady mourne, the cause of
her complaining,
Mirtha's Sonne the leafy bowers did haunt,
her love disdaining;
Counting all her true desires, in his fond
thoughts but feining.

Stint thy tears, faire sea-borne queene, and
grief in vain lamented;
When desire hath burnt his heart that thee
hath discontented;
Then, too late, the scorne of youth, by age
shall be repented.

Weep You No More, Sad Fountaines

Weep you no more, sad fountaines,
What need you flow so fast?
Looke how the snowie mountaines
Heav'n's sun doth gently waste.
But my sun's heav'nly eyes
View not your weeping,
That now lies sleeping,
Now softly lies sleeping.

SIDE 2

To Celia

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.

I sent thee late a rosy wreath,
Not so much honouring thee
As giving it a hope that there
It could not withe'r'd be;
But thou thereon didst only breathe,
And sent'st it back to me;
Since when it grows, and smells, I swear,
Not of itself but thee!

Have You Seen But A Whyte Lily Grow

Have you seen but a whyte lily grow
Before rude hands have touch'd it?
Have you mark'd but the fall of the snow
Before the earth hath smutch'd it?
Have you felt the wool of the beaver,
Or swan's down ever?
Or have smelt of the bud of the brier,
Or the nard in the fire?
Or have tasted the bag of the bee?
O so whyte, O so soft, O so sweet is she!

Sorrow, Sorrow, Stay

Sorrow, sorrow, stay, lend true repentant
teares.
To a woeful, wretched wight;
Hence Despaire, with thy tormenting feares.
Do not my poor heart affright,
Pity! Help me now or never,
Make me not to endless paine,
Alas I am condemned ever,
No hope them doth remain,
But downe I fall,
And arise I never shall.

Why Dost Thou Turn Away

"Why dost thou turn away, fair mayde?
Shall I be lowtless ever?"
"Swain! O I have heard it said,
That thou did'st love me never!"

"Echo! Thou lyest, thou lyest, thou lyest,
I have loved thee truest of any;"
"Away! false man, I know thou lov'st,
I know thou lov'st too many!"

"Shall I for all my vowes and teares,
Be thus rejected ever?"
"The foole, he always jealous weares,
Yet is he constant never."

"Echo! Thou lyest, thou lyest, thou lyest,
I have loved thee, most ungrateful;"
"The man that once his friend doth wrong,
His cause is ever hateful."

Now, O Now, I Needs Must Part

Now, O now, I needs must part,
Parting, though I absent mourne,
Absence can no joy impart,
Joy once fled, cannot returne.
Sad despaire doth drive me hence,
This despaire unkindnesse sends;
If thet parting be offence,
It is she which thus offends.

Deere, when I from thee am gone,
Gone are all my joyes at once;
I loved thee, and thee alone,
In whose love I joyed once.
And although your sight I leave,
Sight wherein my joyes do lie,
Till that death do sense bereave,
Never shall affection die.

Deere, if I do not returne,
Love and I should die together.
For my absence never mourne,
Whom you might have joyed ever.
Part we must, though now I die,
Die I do to part with you;
Him despaire doth cause to lie,
Who both lived and dieth true.

Away With These Self-loving Lads

Away with these self-loving lads
Whom Cupid's arrow never glads.
Away, pour soules that sigh and weepe
In love of them that lie and sleepe;
For Cupid is a meadow god,
And forceth none to kiss the rod.

God Cupid's shaft, like destinie,
Doth either good or ill decree;
Desert is borne out of his bow,
Reward upon his foot doth go.
What fooles are they that have not knowne
That love likes no laws but his owne!

My songs they be of Cynthia's praise,
I wear her rings on holidays,
On every tree I write her name,
And ev'ry day I read the same;
Where honour Cupid's rival is,
These miracles are seen of his.

The worth that worthinesse should move
Is love, which is the bow of love.
And love as well the foster can
As can the mighty nobleman,
Sweet Salint, 'tis true you worthy be,
Yet without love nought worth to me.

Lyrichord Discs, Inc., 464 West 51st Street, New York 19, N. Y.

This record has been cut with the AES curve.

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Brahms~Schumann

Angel Debut Recording

DS 538075

DIMITRIS SGOUROS
Brahms · Schumann

With this album Angel Records introduces for the first time on its label the brilliant, 14-year-old, Athens-born pianist Dimitris Sgouros. Critical opinion has been unanimous in acknowledging the possession of quite exceptional powers by this unaffected, enthusiastic youth. The late Artur Rubinstein heard him and adjudged Dimitris to have produced "the best playing I have ever heard." Sviatoslav Richter, Claudio Abbado and many other eminent musicians have acclaimed him, and for Mstislav Rostropovich Dimitris Sgouros is "a miracle — a creation from God." Of a performance of Brahms' *Paganini Variations* given by Dimitris in Berlin in May 1983, Walther Kaempfer stated that it was "the miracle of the evening: not…since Egon Petri have I heard such light, brilliance, elemental power and verve."

Dimitris Sgouros was born on August 30, 1969. No other member of his family had evidenced any notable musical gifts, yet within a year of starting piano lessons, Dimitris at the age of seven gave his first public performance. In 1977 he won a scholarship to the Athens Conservatory where he studied with the noted pianist-teacher Maria Herogiorgiou-Sigara. He graduated in 1983, more than two months short of his 13th birthday, with a Professor's and Teacher's Diploma, a First Prize and a Gold Medal. This was but one of several First Prizes he took at successive competitions between 1978 and 1983, among them the UNICEF Competition in Bulgaria in 1979, the competition at Ancona, Italy, in 1980, and two major competitions in Athens.

Dimitris had already begun to give concerts outside his native Greece as early as 1981, and in April, 1982, his meteoric rise took him to Carnegie Hall, New York, where he played one of the most taxing concertos in the pianist's repertoire, the Third by Rachmaninoff, under Rostropovich. In June, at Wolf Trap, he performed the work again and at a second concert played Tchaikovsky's First Piano Concerto, both under Rostropovich. In July he made his U.S. recital debut, at the Newport Music Festival; in October he was in Germany for a recital at the Berlin Philharmonie, and in November he was back in America for his first recital appearance in New York at Avery Fisher Hall. Rostropovich was again on hand, to conduct Sgouros' British debut in Rachmaninoff's Third, with the London Philharmonic Orchestra, in March 1983. In July, Sgouros returned to London to perform Beethoven's Third Concerto and the Symphonic Concerto by the Greek composer Manolis Kalomiris, with the LSO under Yannis Daras.

Dimitris still attends school for general studies, his parents rightly insisting on the necessity for a broad education. He is also working under Professor Guy Johnson at London's Royal Academy of Music. Sgouros himself insists on the highest attainable standards, acknowledging that his musicianship involves a never-ending process of learning. Perfomance means more to him than practice, the latter being devoted largely to the extension of his repertoire, for which he has already mastered more than thirty concertos. Thus far it is the Romantic composers who have predominated in his public performances, and it is therefore appropriate that his Angel debut album should be devoted to Schumann and Brahms.

* * *

Schumann's *Études symphoniques*, Op. 13, was published in 1837. The fine theme was composed by Baron von Fricken. Schumann later changed the title to *Études en forme de variations*. He also composed five variations which he excluded from the editions of 1837 and 1852, although Brahms included them in a volume of the Complete Schumann Works published in 1893. Sgouros plays them all in this performance. He adopts the order: Variation 1 after Étude 1; Variation 4 after Étude 5; Variation 2 after Étude 7; Variation 5 after Variation 2; Variation 3 after Étude 9. The result is a logical musical pattern which makes one wonder why Schumann excluded this fine material; most probably he did so on the grounds of length. Schumann winds up his far-ranging work with an elaborate finale into which he introduces a new theme, based on a fragment from Marschner's *Der Templer und die Jüdin*.

Brahms' two sets of *Variations on a Theme by Paganini*, Op. 35, were composed in 1862-3. The theme, later used by Liszt, comes from Paganini's 24th Caprice. Though placed in one *opus*, the sets are separate works, and the final variation of each is, like Schumann's, extended in scope. There can be no doubt that these variations are fully worthy of the name Paganini. They exploit every aspect of piano technique with an intensity and a brio which has remained unmatched.

— ©1983 by Geoffrey Crankshaw

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sapphire to this recording
EMI acknowledges with thanks the cooperation of The Beracasa Foundation which was responsible for the first public performances by Dimitris Sgouros outside Greece

Side One
Schumann: Symphonic Etudes, Op. 13 (including posthumous variations) (32:44)

Side Two
Brahms: Variations on a Theme by Paganini, Op. 35 (20:16)

1. Theme and Variations 1-14 (Book I) (10:50)
2. Theme and Variations 1-14 (Book II) (9:26)

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DC-6482 UNIVERSAL STEREO

The Blake Songs, William Blake
Along The Field, A. E. Housman
Merciless Beauty, Chaucer

Ralph Vaughan Williams

Lois Winter, soprano
John Langstaff, baritone
Ronald Roseman, oboe
Marvin Morgenstern, violin
The American String Trio

STEREO DC-6482

Ralph Vaughan Williams

THREE SONG CYCLES

MERCILESS BEAUTY • ALONG THE FIELD • TEN BLAKE SONGS

LOIS WINTER, *Soprano*
*MARVIN MORGENSTERN, *Violin*

*JOHN GOBERMAN, *Cello*
JOHN LANGSTAFF, *Baritone*

RONALD ROSEMAN, *Oboe*
HIROKO YAJIMA, *Violin*

**MEMBERS OF THE AMERICAN STRING TRIO*

It would be hard to think of our musical heritage without Vaughan Williams' symphonies and his great "Tallis" Fantasia—yet were it so the general public would still know him (though probably not by name) as the immortal composer of "Sine Nomine," the tune to "For all the saints from whom their labours rest" (English Hymnal, No. 641). This brave march sticks in the mind, invariably leaves congregations and itinerant visitors humming—and, as an example, probably is the easiest way of saying that Vaughan Williams' love of, and dedication to melody and song was fundamental throughout his life.

Ralph Vaughan Williams (1872-1958) entered the newly founded Royal College of Music in September 1890, a writer of rather unexceptionable songs. He took his graduate degrees of Bachelor of Music in 1894, and his Arts Baccalaureate in 1895 from Trinity College, Cambridge, and his Cambridge Doctorate of Music in 1901, determined to compose but graduating as a rather (admittedly) unexceptional organist, on the insistence of his family who were concerned about his future "bread and butter." Only one song, the 1894 "Whither must I wander," to a text by Robert Louis Stevenson, survived the 19th century to reach today's concert halls. Yet "Sine Nomine," "Come down, O love divine," "Linden Lea," "The Vagabond," "The Roadside Fire," "Silent Noon," and many others are today fully merged with English life.

Vaughan Williams' own *Musical Autobiography* cites one of the most important influences upon his vocal music, that of his Royal College of Music Professor of Composition, Hubert Parry, who had inherited 'the great English choral tradition which Tallis passed on to Byrd, Byrd to Gibbons, Gibbons to Purcell, Purcell to Battishill and Greene, and they in their turn through the Wesleys to Parry." Thus, here were Vaughan Williams' roots: English folk song and hymnody, Parry and the English choral tradition, and a deeply abiding enthusiasm for them all. By 1904 the rather priggish R.C.M. student who had thought Bach, Beethoven, Brahms, and Wagner the only composers worth considering (until his shock at hearing *Carmen* and the Verdi *Requiem*) had disappeared—and the real composer was alive and well in London.

However, there was a good deal of ground to be covered before "Along the Field" and "Merciless Beauty" were to come in the early 1920's. After Vaughan Williams' first two song cycles to sonnets by Dante Gabriel Rossetti, "Willow Wood" and "The House of Life," another poet, and a very different one was also Vaughan Williams' constant companion at this time; Whitman's *Leaves of Grass* was suggesting thoughts which would eventually take shape in the Sea Symphony.

Vaughan Williams' first work to win popular recognition was *Toward the Unknown Region*, written in 1905, a cantata, for chorus and orchestra to Whitman's "Whispers of Heavenly Death."

1908 found the composer at work on his first well known song cycle, "On Wenlock Edge," for tenor, piano and string quartet; the text was drawn from Housman's *A Shropshire Lad*. These followed in rapid succession "Five Mystical Songs," commissioned for the 1911 Worcester Festival, the "Tallis" Fantasia, the "Sea" Symphony, the Fantasia on Christmas Carols, and work on his opera "High the Drover."

After demobilization from the British Army in 1919, Vaughan Williams accepted a teaching position at the Royal College of Music, the beginning of an association of more than twenty years.

In 1921 Vaughan Williams turned again to the song cycle, and to the English poets. In "Merciless Beauty" (three rondels attributed to Chaucer), there lies a meditative calm seen in his pre-1914 works, the Herbert cycle, "Tallis" Fantasia, the "Four Hymns," and sections of the "London" Symphony. The three rondels: 1. "Your eyen two" (in G Minor, *Andante con moto*), 2. "So hath your beauty" (in D Minor, *Lento moderato*), 3. "Since I from love" (in A Major, *Allegro*), are a consciously archaic work, in the modal manner, and fit the poet's verbal patterns perfectly. Not in the least like folk song, they are possessed of fully the same spontaneity, freshness, and vitality. The composer felt that each generation must, of necessity, harmonize its folk songs afresh, that this was both the strength of the folk song and its power of renewal. The work was scored for high voice, either soprano (preferably) or tenor, with two violins and cello, and was first heard in London's Aeolian Hall, October 21st, 1921, with Steuart Wilson as the tenor soloist.

Sometime between 1922 and 1924 the song cycle "Along the Field," scored for soprano and violin, was composed, though first performance did not occur until 1927, and publication was delayed until 1954. The text was taken from Housman's *Last Poems* (published 1922) and *A Shropshire Lad*. Before the first performance Vaughan Williams sought Housman's permission to use the texts, and received a letter (undated) which referred rather pointedly to the earlier Housman cycle *On Wenlock Edge*.

Dear Sir,

If my consent is necessary I willingly give it to Miss Elwes to sing your settings of my poems with the following proviso. I am told that some composers in setting some of my poems have omitted portions of them; and I would not give consent (again supposing it to be necessary) to the singing of any poem so treated.

Yours faithfully,
A. E. Housman

There were no omitted lines in the text of this cycle, though there is no record either of any objection on the composer's part to any of the verses. Vaughan Williams probably heard Holst's four medieval songs, scored also for voice and violin, during this time; however his own personal preference for violin and viola rather than piano (he always thought himself a less than happy pianist) would indicate that his choice of instrumental accompaniment was independent of Holst's piece.

Originally the cycle contained settings for nine poems. Only seven were sung at the first performance, and it is impossible to know which were omitted for only "The sigh that heaves the grasses" and "With rue my heart is laden" were mentioned by name (or number) in the press notices. In the 1954 revision for publication, the composer withdrew and destroyed one of the original nine, "The Soldier." As revised, the cycle consists of: 1. "We'll to the woods no more," (*Last Poems*, Prologue) *Moderato*, 2. "Along the field" (*A Shropshire Lad*, XXVI), Allegretto, 3. "The half-moon westers low" (*Last Poems*, XXVI), *Andante sostenuto*, 4. "In the morning" (*Last Poems*, XXIII), *Allegro moderato*, 5. "The sigh that heaves the grasses" (*Last Poems*, XXVII), *Andante sostenuto*, 6. "Goodbye" (*A Shropshire Lad*, V), *Allegretto graziosso e molto moderato*, 7. "Fancy's knell" (*Last Poems*, XLI), *Allegro moderato*, 8. "With rue my heart is laden" (*A Shropshire Lad*, LIV), *Lento ma non troppo*. The three *Shropshire Lad* poems are given moving diatonic tunes not far removed from folk song. "Fancy's knell," the biggest of the cycle, is a declammatory song, with the violin accompanying in a delightful free dance tune commentary. Throughout the cycle the violin writing is fairly restrained, ranging from a very simple counterpoint in No. 8 to an arabesque in loose imitation of the vocal line in No. 1, with a lilting six-eight rhythm in No. 6, a high, soaring flight in No. 4, and a few bare double-stops in No. 2.

January of 1958, the last year of Vaughan Williams' long and distinguished life saw the completion of his "Ten Blake Songs." The song cycle was written at the request of the Blake Society Bi-centenary Committee for the film *The Vision of William Blake*. When approached, the composer agreed, but said that the songs must not include "that horrible little lamb—a poem I *hate*." He wrote nine songs in four days, and one morning said in a rage, "I was woken up by a tune for that beastly little lamb, and it's rather a good tune." So the tenth Blake song was written. Only eight were used in the film; Nos. 2 and 3 were excluded although they are integral to the cycle. The songs are: 1. "Infant Joy" (*Songs of Innocence*), *Andante con moto*, 2. "A Poison Tree" (*Songs of Experience*), *Lento ma moderato*, 3. "The Piper" (*S. of I.*), *Allegro moderato*, 4. "London" (S. of E.), *In free time*, oboe silent, 5. "The Lamb" (S. of I.), *Andante con moto*, 6. "The Shepherd" (S. of I.), *Allegretto*, oboe silent, 7. "Ah! Sunflower" (*S. of E.*) *Moderato*, 8. "Cruelty has a human heart" (*S. of E.*), *Moderato*, 9. "The Divine Image" (*S. of I.*), *Semplice*, oboe silent, 10. "Eternity" (*Miscellaneous Poems*), *Andante sostenuto*. The songs were performed in the film, and in their first performances, by Wilfred Brown, tenor, and Janet Craxton, oboe, friends of the composer to whom he had dedicated the cycle. These virtuoso songs, his last homage to Blake in his own last hours, were scored for voice and oboe, an unusual, and engaging pairing in their timbre—and with their own innocence and experience take the latter with Blake and Vaughan Williams to a calm contemplation of "Eternity."

—RAYMOND WOOD

LOIS WINTER

Born and raised in Ohio, Miss Winter received her musical education at the Eastman School of Music where she was a scholarship student. She received a Bachelor of Music degree in Voice and a Master of Music in Theory.

She is well-known to radio and television audiences throughout the country having been the lead soprano for seven years on the Perry Como television shows, and, also, as a performer with the Robert Shaw Chorale, Fred Waring, Ray Charles and Andre Kostelanetz. She has sung in opera and concert, most recently as a soloist at the Guggenheim Museum, Westminster Choir College, and the New Jersey State Museum at Trenton.

Miss Winter is married, has two children and lives in Englewood Cliffs, N. J.

JOHN LANGSTAFF

John Langstaff was born in New York City and educated at Columbia University, the Juilliard School of Music and Curtis Institute of Music. He is one of the busiest performers, in constant demand, and has appeared in concert, with numerous major symphony orchestras in 47 states, in Canada and throughout Europe. He has recorded among others for RCA, HMV and Capitol and has done numerous programs for television in the U.S.A. and England.

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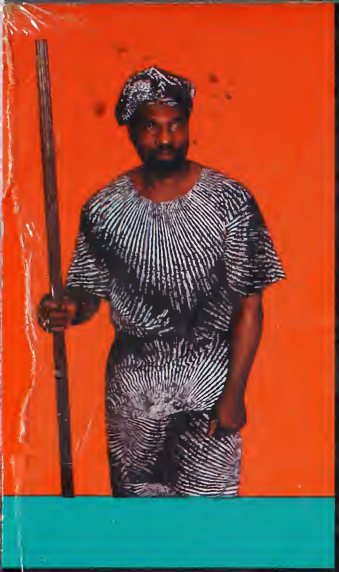

FOREIGN

Side A

PARTY TIME
PARTY TIME *(Club Mix)*

Side B

FREEDOM ROAD
FREEDOM ROAD *(Club Mix)*

All Songs Written and Performed by Carlton K. Coombs "Foreign"

Musicians:

Guitar	Roland Lawrence "Raga"
Guitar	Tony Voison
Keyboards	Wayne Kirton
Bass	Marcellino
Alto & Tenor	Jude Bethel
Trumpet	Panama
Drum Programming	Jude Bethel
Percussion	Errol Grant

Background Vocals:
Janet Alleyne, Shirlin Hendrickson, Margaret Stephens "Nafisha", George Victory

---

Music Arranged and Conducted by Jude Bethel
Executive Producer: Karlton K. Coombs, Co- Producer: Margaret Stephens "Nafisha"
Recorded and Mixed at Platinum Factory, Infinity Recording Studios, Brooklyn, N.Y.
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HOLLYWOOD'S BEST—Rosemary Clooney and Harry James: You'll Never Know • On the Atchison, Topeka and the Santa Fe • Ruby • It Might as Well Be Spring • Come On-a My House • Over the Rainbow • Sweet Leilani • The Continental • Stella by Starlight • When You Wish Upon a Star • Red Garters • In the Cool, Cool, Cool of the Evening. "Lp" CL 585. 10-inch "Lp" CL 6224 • Extended Play Set B-319 (abridged)

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ONE FOR MY BABY—Frankie Laine: Tomorrow Mountain • Song of the Islands • She Reminds Me of You • To Be Worthy of You • When It's Sleepy Time Down South • Love Is Such a Cheat • Necessary Evil • One for My Baby. "Lp" CL 6200 • Extended Play Set B-287

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Recorded at the Music Centre, Wembley.
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Martinů

String Quartet No. 1

PANOCHA QUARTET

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STEREO

Bohuslav Martinů

STEREO
10 3018-1 111 G

STRING QUARTET No. 1

		Side 1
I.	Moderato. Allegro non troppo	8:27
II.	Andante moderato	6:07
		Side 2
III.	Allegro non troppo	9:07
IV.	Allegro con brio	12:02

PANOCHA QUARTET
Jiří Panocha — 1st violin
Pavel Zejfart — 2nd violin
Miroslav Sehnoutka — viola
Jaroslav Kulhan — cello

Bohuslav Martinů (1890—1959) is rightly regarded — along with Leoš Janáček — as the continuator of the Smetana and Dvořák tradition, who chose, in the context of modern Czach music, a different road from Josef Suk and Vitězslav Novák, Dvořák's official heirs. Martinů was greatly stimulated by his study stay in Paris (starting in 1923), when he confronted his exuberant musicality with the production of these West European musical greats who had reacted so determinedly, in thair own fashion, to the last straws of impressionism in music. Martinů was admirably adept at absorbing the styles and trends of his time, and he soon won a place of his own in the history of European music by his original — and profoundly Czech — mode of approach. In his "mature" period, Martinů's musical diction is simple in terms of melody, clear-cut in terms of harmony, with pregnant rhythm. Moreover, he distinguishes himself by brilliant instrumentation and transparency of form. Martinů's all-round heritage is elmost extrevagantly vast (it includes six symphonies, the orchestral compositions Half-Time, La Bagarre, Concerto grosso, Tre ricercari, Memorial to Lidice, Frescoes by Piero Della Francesca, Parabolas, five piano concertos, two violin concertos, the Double Concerto for two string orchestras, piano and timpani, the cantatas Bouquet of Flowers, Field Mass, Gilgamesh, Opening of the Wells, ten operas — Juliette, The Greek Passion, etc.). The most important of Martinů's almost infathomably large range of chamber compositions include his string quertets — three youthful (1903, 1912, 1917) works, plus seven profound quartets composed between 1921 end 1946.

String Quartet No. 1 "French" was composed in 1920—1921. The subtitle indicates thet the models for the work were Debussy's and Ravel's quartets. In the 1st movement, the composer prefers veriation-type development of the reserved end noble idea, alterneted with short episodes. Martinů follows then with enother three movements in a monothematic stream: the tuneful idee of the 2nd movement in 6/8 time reminds of the opening idea of the 1st movement, and so does the dance-like scherzo with a trio, end the final movement. In Martinů's time, the critics interpreted the combination of exotic elements with soft Slavic music in lyricel parts as e Debussian heritage, which was then considered a bit out of date. Those critical voices sound somewhat empty by now, but they can be explained by the fact that, by the time of the first performances of String quertet No. 1, the Paris audiences had already baen introduced to Martinů's No. 2 Quartet (1925), with Its novel message of concept and sound. The series introduced with the 1st — and particularly the 2nd — Quartets, continues with the 3rd Quartet (1929) with its innovative sound, the lyrical 4th Quartet (1937), the wildly driving 5th Quartet (1938), the excitingly polyphonic 6th Quartet (1946), to close with the neo-classical, transparent Quartet No. 7, subtitlad "Concerto da camera" (1947).

The young PANOCHA QUARTET, the winners of the Bordeaux and the Prague Spring Fastivals, have bean around since 1968, and their succassful appearances at many European and ovarseas festivals hava mede them the successors of the Bohemian Quartet, the Smetana Quartet, the Janáček Quartet, and — a generation later — the Talich Quartet. The Panocha Quartet has been recording on the Supraphon label the Bohuslav Martinů quartets, and the Russian quartets by Joseph Haydn.

Bohuslav Martinů (1890—1959) wird zu Racht — neben Leoš Janáčak — zu denjenigen gerechnet, die die Smetana-Dvořàk-Tradition waiterführten, dar allardings im Kontext der neuzeitlichen tschachischen Musik einan anderen Weg ging als die offiziellen Erben Dvořáks — Josaf Suk und Vitězslav Novák. Für Martinů bedautete einen wichtigen Impuls sein Studienaufenthalt in Paris (seit dem Jahre 1923), wo er seine überschäumende Musikalität mit janen Ergabnissen konfrontierte, zu denen diejenigen von den großen Schöpfern dar modernen wasteuropäischen Musik galangt waren, die damals so entschiaden und zugleich auf ihre Art auf den ausklingenden Impressionismus reagierten. Martinů sog in bewundernswerter Weisa zeitmäßige Stilströmungen und Richtungen in sich ein und nahm mit seiner früh ausgeprägten eigenbetonten Schreibart bald eina eigenständige Stelle in der Geschichte der europäischen Musik als ein spezifisch tschechischer Autor ein. Saine Sprache ist in dar „reifen" Periode schlicht in der Melodik, harmonisch verständlich, rhythmisch prägnant. Sie zeichnet sich durch eine brillente Instrumentation und formele Klarheit aus. Martinůs Vermächtnis ist allseitig und geradezu verschwenderisch umfangreich (u. e. sechs Sinfonien, Orchesterwerke Half-Time, La Bagarre, Concerto grosso, Tre ricercari, Lidice, Fresken des Piero della Frencesco, Parabolen, fünf Klavierkonzerte, zwei Violinkonzerte, Doppelkonzert für zwei Streichorchester, Klavier und Schlagzeug, Kentaten Kytice, Feldmesse, Gilgamesch, Das Maifest der Brünnlein, zehn Opern — Julliette, Griechische Passion u. e.). Aus dem umfangreichen und schier unüberschaubaren Kemmerschaffen sind insbesondere die Streichquertette von Bedeutung: Neben drei Jugendwerken (1903, 1912, 1917) handelt es sich um sieben bedeutende Quertettwerke aus den Jehren 1921 bis 1946.

Das *Streichquartett Nr. 1 „Französisches"* entstand um das Jehr 1920—21. Der Untertitel drückt treffend den Charakter des Werkes aus, in dem sich das Vorbild der Quertette von Debussy und Ravel widerspiegelt. Der Autor gibt im 1. Satz den Vorzug der Verietionsentfaltung des enhebenden zurückheltenden und noblen, durch kurzgefaßte Episoden ebgelösten Gedenkens. Ebenfalls in den weiteren drei Sätzen entfaltet Martinů den Musikstrom monothematisch weiter: An den einleitenden Gedanken des 1. Satzes erinnert nämlich sowohl das sechsachteltaktige gesangvolle Motiv des 2. Satzes wie auch das tänzerische Scherzo mit dem Trio, und der Finalsatz. Die Kombination exotischer Elemente mit der Weichheit der slewischen Musik in den lyrischen Partien wurde von der dameligen Kritik als Debussysches, derzeit als nichtaktuell empfundenes Vermächtnis ausgelegt. Die Urteile aus dieser Zeit — heute schon gewißermaßen überholt — kann man anhand der Tatsachen erklären, daß bei den ersten Aufführungan des Quartetts Nr. 1 die musikalische Öffentlichkeit bareits Martinůs Quartett Nr. 2 (1925) kannte, mit dem sich dar Komponist in Paris vorstellte und in dem er sich schon legitim in der Konzepzion und namentlich in der Klangfaktur neu ausdrückte. Die Reiha, eingaleitet mit dem Ersten und vor allam mit dem Zweiten Quartett, setzt mit dem klanglich erfinderischen Dritten (1929) mit dam lyrisch gehaltenen Viarten (1937), mit dem ungastüm schroffen Fünften (1938), mit dem polyphonisch gasteigerten Sachsten (1946) fort und ist mit dem neoklassisch schlichten und dem transparenten Siebenten Quartatt — mit dem Untertitel „Concerto da camera" — abgaschlossen (1947).

Das junge PANOCHA-QUARTETT, Sieger der Internationalen Wattbewerbe in Bordeaux und auf dem Festival Prager Frühling, wirkt seit dem Jahre 1968. Es gastierte mit Erfolg auf etlichen Festivals in Europa und in der Übarsae und knüpft an die Tradition der tschechischen Quartettschule nach dem Böhmischen Quartett, dem Smetana- und Janàček-Quartett und dem um eine Generation älteren Talich-Quartett an. Für Supraphon spialt es das komplette Quartettwerk von Bohuslav Martinů und die Russischen Quartette von Joseph Haydn ein.

Bohuslav Martinů (1890—1959) vaut de plein droit — á côté de Leoš Janáček — la renomméa d'un continuateur da la tradition fondée par Smetana et Dvořák. Par opposition aux disciples officiels de Dvořák, tels que Josef Suk et Vítězslav Novàk, Martinů se frayait un autre chemin dans le contaxte de la musique tchèqua de nouvelle époque. C'était son voyage d'études à Paris (depuis 1923) qui joua le rôle d'un stimulant dans son œuvre. A Paris Martinů confronta sa musicalité surabondante avec las résultats obtenus par ceux de grands créateurs de la musique moderne en Europe occidentale qui à ce temps-là réagissaient d'une manière décisive et à la fois originale à l'impressionisme musical en voie de disparition. Martinů a su ebsorber d'une façon admireble tous les courants et tendences de styles de l'époque et par son écriture si bientôt inédite s'inscrivit dens l'histoire de la musique européenne en tent que l'auteur tchèque proprement dit. Son langage de la période «mûre» est simple du point de vue mélodique, distinct du point de vue harmonique et précis du point de vue rythmique. Il se caractérise par l'instrumentation brillante et par la pureté de forme. L'héritage de Mertinů englobe toutes les parties intégrantes de musique, il est vaste à prodigue (par exemple six symphonies, compositions d'orchestre Helf-Time, La Bagarre, Concerto grosso, Tre ricerceri, Monument á Lidice, Fresques de Piero Delle Francesca, Paraboles, cinq concertos de pieno, deux concertos de violon, Double Concerto pour deux orchestres à cordes, piano et timbeles, centetes Bouquet de fleurs, Messe eu champ d'honneur, Gilgamesh, L'éveil des sources, dix opéras Julliette, Passion grecque, etc.). Impossible á être embrassée d'un seul regard et étendue est se création de chambre dont les plus importants sont des quetuors à cordes: il's'agit de sept œuvres de quetuor importentes des années 1921 à 1946 à côté de trois œuvres provenant de la période de sa jeunesse (1903, 1912, 1917).

Le *Quatuor à cordes no 1,* dit *«Français»* a été composé en 1920—1921 environ. Le sous-titre exprime le caractére de l'œuvre reflétent le modéle des quatuors de Debussy et Ravel. Dans le premier mouvement l'euteur préfére le développement de variation d'une noble et sobre idée originelle qui elterne avec de courtes épisodes. Même dans les trois mouvements suivants Mertinů élabore un courent musical monothématique: l'introductive pensée du premier mouvement se feit rappeler en tant qu'une mélodieuse pensée à 6/8 du dauxiéme mouvemant ainsi qu'un scherzo dansant avec un trio et le mouvement final. La combinaison des éléments exotiques avec la douceur da la musique slave dans les passages lyriques était traitée par les critiques de ce temps-lá comme l'héritaga de Debussy considéré alors inactuel. Ces opinions, aujourd'hui déjà plus ou moins dépassées, peuvent être expliquées par le fait qu'au cours des premières présentations du Quatuor no 1 le public musical connaissait déjà le Quatuor no 2 (1925). Par cette œuvre musicale Martinů se présenta à Paris et il s'y manifesta d'une façon légitime, d'une conception at surtout d'une facture sonique neuves. La série ouverte par la Premier et notamment par le Deuxiàme quatuors se poursuit par le Troisième, ingénieux à l'égard sonique (1929), le Quatrième, caractérisé par sa conception lyrique (1937), le Cinquième, vigouresement rude (1938), le Sixième, exaltant quand à la polyfonie (1946), se renferme par le Septième quatuor d'une limpidité et simplicité néoclassique portant le sous-titre «Concerto da camera» (1947).

Le jeune QUATUOR PANOCHA qui sortit vainqueur des compétitions internationales à Bordeaux et au festival Printemps de Prague avait été formé en 1968. Il visita avec succés un tas de festivals en Europe ainsi qu'aux pays d'outre-mer en tant qu'un continuateur de la tradition de l'école de quatuors tchèque aprés Le Quatuor Tchèque, Le Quatuor Smetana, Janáček et celui Talich appartenant à la génération précédente. Pour Supraphon il enregistra ensemble l'œuvre de quatuor de Bohuslav Martinů et les Quatuors russes de Joseph Haydn.

This is a pert
of the complete series
of recordings
of Mertinů's string quartets

БОГУСЛАВ МАРТИНУ
Струнный квартет № 1.
Квартет Панохи

Recorded et the Suprephon Petynka studio,
Prague, from 10 to 18 Januery, 1982
Recording director: Jeroslev Rybář
Recording engineer: Vàclav Zamezal

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MADE IN CZECHOSLOVAKIA

Things & Tony Lakatos

Mother Nature

Tony Lakatos	Soxophone and Yamaha-WX 7
Attila László	Acoustic- and electric guitar
Kalman Olah	Keyboards
Béla Lattmann	Bass
János Solti	Drums
Kornél Horváth	Percussion
Torita Quick	Vocal

on "When you came . . ." and "Mother nature"

Side One

1. **Turn to east** (Attila László) 6'21"
2. **When you came . . .** (Attila László/Ivan Bradanyi) 4'21"
3. **Dancing dolls** (Tony Lakatos) 4'40"
4. **Basking tiger** (Attila László) 7'09"

Side Two

5. **Mother nature** (Attila László/Torita Quick) 3'50"
6. **Kid song** (Tony Lakatos) 5'52"
7. **Good luck** (Attila László) 5'38"
8. **Osteria** (Tony Lakatos) 6'59"

Recorded April 1990 at Fönix-Studio, Budapest/Hungary -
Engineer: Béla Jonassy and Janos Bohus -
Mixed at Studio 150, Amsterdam/Holland -
Engineer: Peter Riebek -
Mastered by Bauer Studios, Ludwigsburg/W Germany -
Produced by Attila László and Tony Lakatos -
Photographs of Torita Quick and Things by Jochen Mäbus;
Cover-Design by Jochen Mäbus -
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Chicago Mass Choir

Right Now

If You Believe

Produced and Arranged by Melvin Seals
Production Company M. S. Productions
Executive Producer Ralph Carmichael

SIDE ONE

Everybody Let's Praise The Lord

Caught Up

Lover Of My Soul

God's Got The Power

SIDE TWO

He's The Lover Of My Soul

Even Me

Tell Jesus

Right Now

ALBUM CREDIT

Founder and President / James C. Chambers
Produced and Arranged / Melvin Seals
Production Company / M. S. Productions
Executive Producer / Ralph Carmichael
Music Conductor / Mark Taylor
Remote Recording / Timothy Powell
Engineers / Timothy Powell and Melvin Seals
Mixed and Edited / M. S. Studios
Mastered by / Wally Traugott
Production Coordinator / Dale Maurer
Design by / The Art Department
Illustration by / Lowell Thompson

MUSICIANS

Keyboards and Synthesizer / Kevin Bond, Bryant Jones, Carlos Patterson, Melvin Seals, and Mark Taylor
Keyboards / Tyrone Dickerson, David Brock and Jerald Gray
Bass Guitar / Anthony Harmon
Drums / Leslie Sanders and Kamaron Jarmon
Percussions / Kenneth Nash
Tambourine / Annette Lawrence and Ernest Jackson

DIRECTORS

Abe D. Cook
Bryant Jones
Lonnie Hunter, III
Lecresia Campbell
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Jerald Gray
James C. Chambers
Brenda Moore
William Hamilton
Armirris Palmore
Timothy McGhee
Stephen B. Jones

I want to dedicate this album to my President, the Rev. James Cleveland, of the Gospel Music Workshop of America. He has opened so many doors for gospel artists around the country. Because of him, gospel music has become a respected art form. He has for many years demonstrated the gospel in music to millions across this country and has given many of us the opportunity to network and work together. We say thank you to a legend of our times, the Rev. James Cleveland.

Special Thanks To:

Dr. Carol Adams, Dr. Cecilia Bowie and Dr. Randall Johnson and the Kennedy/King College of Chicago, IL for hosting the ECC Music Workshop. To Rev. Stephen Thurston and the New Covenant Family for opening their doors for us to record.

For more information contact:

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SIDE ONE

EVERYBODY LET'S PRAISE THE LORD

Soloist / Courtney Duncan and San Franklin
Written by / Percy Gray
Director / Bryant Jones

Everybody, Let's praise the Lord
Everybody, Let's praise the Lord
Everybody, Let's praise the Lord
Everybody, Let's praise the Lord

We've got a right to praise the Lord.
He's worthy to be praised, forevermore
Come on everybody, let's lift His name
To show the world that we're not ashamed.

Praise the Lord, Praise the Lord, Praise
the Lord
You should
Praise the Lord, Praise the Lord, Praise
the Lord

Special: Everybody

CAUGHT UP

Soloist / Stephen B Jones
Written by / Timothy McGee
Director / Timothy McGee

Soon the time will come when the Lord shall
descend from Heaven with the shout of the
arch angel
With the trump of God; and the dead in Christ
shall rise first; and we which are alive and
remain, shall be caught up together, then
we will meet in the clouds of glory

Chorus

Caught up with the Lord, caught up in the sky.
We'll be caught up with the Lord, caught up
in the sky
So shall we ever be with the Lord
(back to verse)

Lead: Just a little while longer
Choir: Just a little while longer
Lead: Just a little while longer
Choir: Just a little while longer
Lead: Just a little while longer
Sop: Little longer
Lead: And we'll live with Him forever more
(repeat)
(2nd ending)

Lead: and we'll live with Jesus forever
Choir: (unison) forever
Lead: Forever
Choir: Oh caught up
(back to chorus)

LOVER OF MY SOUL

Soloist / Robert Thomas
Written by / Brenda J Moore
Director / Brenda J Moore

Chorus

Tenors 1. Well I
2 Yes I
3 Said I
4 Glad I

All

Woke up this morning, with my mind stayed
on Jesus,
He's the lover of my soul

Verse

My soul loves Jesus, my soul loves Jesus,
my soul loves Jesus, bless His name
My soul loves Jesus, my soul loves Jesus,
bless His name

Special

Woke me up this morning, started me on
my way,
He's the lover of my soul, lover of my soul.
(2 Times)

In the midst of the storm, Peace!
He's the lover of my soul, lover of my soul.
(2 Times)

Whatever my lot, Thou has taught me to say,
it is well.

He's the lover of my soul, lover of my soul.
(2 Times)

He's the lover of my soul. (repeat)

GOD'S GOT THE POWER

Soloist / Leanne Faine
Written by / LaVelle Lacy
Director / Bryant Jones

God's got the power, God's got the power,
Holy ghost power, God's got the power.

So good, mighty God, wonderful, marvelous

(go back to chorus)

All in His hand - all in His hand - all in His
hand - Power

Vamp: POWER!

SIDE TWO

HE'S THE LOVER OF MY SOUL

Soloist / Brenda Lowe
Written by / Abe D Cook
Director / Abe D Cook

Chorus

He's the lover of my soul, such a love
experience
Oh, how much I love Him Many others come,
many others go
But no one else can get inside and love my
weary soul

Verse

Oh, Lord I don't tell You like I should,
that You're the lover of my soul.
And Lord, I don't tell You in all the ways,
just how good You make me feel
But if there's one thing that I can do,
I wanna make it up to You
If there's one thing that I know,
that You're the lover of my soul
And I'll shout it from the highest mountain,
and I'll sing it in the lowest valley
That You're the lover of my soul,
and no one else can cheer me so.

Choir

No one else can love me, no one like the
Lord...(go to chorus)

Vamp

No one else can love me, no one like the
Lord (repeat)
No one else can love me

EVEN ME

Arranged by / David Brock
Director / James C. Chambers

Lord I hear of showers of blessings,
Thou art scattring full and free
Showers the thirsty soul, refreshing,
let some drops now fall on me
(repeat in harmony)

Even me Lord, even me
Even me Lord, even me
Le-e-e-e-e-e-et

TELL JESUS

Soloist / Mark Taylor
Written by / Brenda Joyce Moore
Director / Lonnie Hunter, III

Tell Jesus, all of your troubles, when you're
going through,
and you need someone to comfort you; when
you don't understand,
and you need a helping hand. When the
storms keep raging, and you feel forsaken.

Tell, tell Jesus
Tell, tell Jesus
Tell, tell Jesus
Tell Him all

Burden bearer; heavy load sharer; heart fixer;
mind regulator; constant friend, through thick
and thin; company keeper; always be there

Tell, tell Jesus
Tell, tell Jesus
Tell, tell Jesus
Tell Him all

RIGHT NOW, IF YOU BELIEVE

Soloist / Bishop J. C. White
Written by / Bishop J C White
Director / James C. Chambers

Right now, if you believe, God will work a
miracle for you
Right now, if you believe, God will work a
miracle for you
He'll take your feet out of the miry clay
Place them on a rock to stay
He will turn your life around
Place you up on higher ground

Oh, God will work a miracle for you
if you believe that's just what He'll do.

Verse

He opened the sea for the Israelites,
the Gideon three hundred, the battle He
did fight
The walls of Jericho He did pull down,
after seven days of marching around
He took the heat out of the flame for the
Hebrew three
and I believe God will do the same for you

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Otvírání studánek

Romance z pampelišek

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Romance z pampelišek

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na slova Miloslava Bureše
Kühnův dětský sbor, sbm. Markéta Kühnová; Blanka Jungová,
Marie Mrázová a Jindřich Jindrák – sóla. Václav Voska –
recitace. Stanislav Srp a Jaroslav Foltýn – housle,
Jaroslav Ruis – viola, Zdeněk Jílek – klavír

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pro smíšený sbor a soprán sólo na slova Miloslava Bureše
Soňa Kaucká – sólo

ČESKÝ PĚVECKÝ SBOR
Řídí Josef Veselka

Hudební režie Zdeněk Zahradník – Zvuková režie František Burda
Technická spolupráce Václav Roubal a Stanislav Sýkora

Nahráno v březnu a dubnu 1967 ve studiu pražského Domu umělců

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IGOR STRAVINSKY

COLIN DAVIS/ THE LONDON SYMPHONY ORCHESTRA

JEU DE CARTES (ballet in three deals)
SYMPHONY IN C

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IGOR Stravinsky | Jeu de Cartes A BALLET IN THREE DEALS | Symphony in C

London Symphony Orchestra | Colin Davis

JEU DE CARTES

COMPOSED: 1936
FIRST PERFORMANCE, NEW YORK 1937

"The Soldier's Tale" (1918) not only caused the first rift in the friendship between Stravinsky and Diaghilev, it also marked the end of innocence in Stravinsky's music. From then on his music took on a double meaning, manifesting itself most clearly in his retrospective delving into musical history for ideas, styles and forms, going as far as direct plagiarism and parody. The Pergolesi tunes in "Pulcinella" (1919), the Tchaikovsky tunes in "Le Baiser de la Fée" (1928) are no longer innocent in Stravinsky's hands, but although their perspective is twisted, they seem to take on a new lease of life. Thus Stravinsky has earned for himself the title "Neo-Classicist," and if the "synthetic" veneer of his music blinds us to the underlying originality of the treatment of his stolen goods, then we have missed the point in the same way that Constant Lambert did in his book "Music Ho."

In the way that Stravinsky absorbs material he shows himself to be something of a musical chameleon: he takes on the color of whatever style he has used as inspiration, yet still remains the same creature. Stravinsky's most impressive personal attributes are this immense power of absorption and comprehension of the music of the past, coupled with great powers of rhythmic development.

"Jeu de Cartes" — a ballet in three deals — is not based on the tunes of one particular composer, although it is not free from earlier influences. Haydn, Weber, Tchaikovsky, Verdi, Ravel, Viennese waltzes and band gallops have all been mentioned in connection with this ballet, but they all have the Stravinsky stamp indelibly printed on them. However, in the last "deal" Stravinsky quotes (almost literally) a tune from Rossini's "The Barber of Seville" which is made to stand out with surrealistic clarity from the surrounding texture before it is varied, absorbed and eventually lost in the stream of the music.

"Jeu de Cartes" is, on the surface, a gay light-hearted romp through a game of poker. Each deal begins in the same way, and then the different hands take varying courses. In the first and second deals the Joker appears and stirs up trouble. His appearance in the first hand is felt at the "stringendo" passage; in the second deal he appears right away after the introductory "dealing music." This second section has a series of five variations (possibilities of card combinations?) ending with a coda. In the third deal the Joker is pushed aside by the appearance of a royal flush of hearts, which dominates the scene. In "The Soldier's Tale" the Devil triumphs over the soldier i.e. evil triumphs over the human element, and the music demonstrates the allegory in musical terms. "Jeu de Cartes" is different in that the music has no philosophical connection with the action it accompanies and can be taken as a straightforward piece of music. The action plays out the allegory of good triumphing over evil, but in an abstract sense; the cards have no particular symbolic significance, although the devilish Joker comes near to personifying evil.

SYMPHONY IN C

COMPOSED: 1940

When Stravinsky wrote "Symphonies for Wind Instruments" in 1920 he used the word "Symphonies" in its original meaning, i.e. sounding together. In sounding different chords together Stravinsky desecrated the relation between harmony and tonality, and so sonata form no longer made sense to him. Instead Stravinsky's music took on a Cubist aspect — blocks of different sizes joined together, motivated by rhythm. Development in the classical sense also meant nothing to Stravinsky and he even went so far as to say that Mozart's symphonies would, in his opinion, be improved if the development sections were omitted.

For a composer with these views a classically conceived symphony would seem to be out of the question, yet Stravinsky wrote one in 1940, which is Beethovian in spirit and which uses sonata form symphonically. The Symphony in C was commissioned by the Chicago Symphony Orchestra to mark its fiftieth anniversary, and it must have surprised everyone who thought of Stravinsky merely as a capricious ballet music composer. The entire symphony is based on one motif B-C-G introduced by the strings. It is taken over by the wind and enlarged, and then played by the whole orchestra. Gradually it evolves more characteristics and then appears as a real first subject, as an oboe solo. This way of presenting his theme is an innovation for Stravinsky, who, far from upholding his earlier opinion on development has written here a sort of "development" from a thematic germ cell. Furthermore, after proceeding to a second subject group, still based on the original B-C-G motif, Stravinsky writes a real, but short development section, following it with a recapitulation of his exposition material in the tonic key. It all seems conventional, but by preserving his characteristic "poly-harmony" Stravinsky has corrupted sonata form, which has lost its innocence, and exists without its constitutional balance of tonalities. The predominant rhythmic figure lends a particularly Beethovian flavour to this movement — it is obviously the same as that of Beethoven's fifth symphony, and it is all the more marked as Stravinsky keeps common time as the metre throughout the movement.

The second movement in F major falls into three parts — a more rapid middle section between two sections of aria-like melody, played mainly by the oboes. The third movement, Allegretto, which leads straight on from the second movement is really a scherzo and trio in disguise. It combines the comicality of a Haydn minuet with a Beethovenish aggressiveness. Instead of repeating the scherzo after the trio, Stravinsky turns what would be the repat into a complicated fugue with inversions and retrograde appearances of the theme.
The last movement opens with a chorale for bassoons, punctuated by chords from the horns. A fast section follows this, presenting two main theme groups, repeating the first and leading on to another appearance of the bassoons' chorale. The faster material returns and the movement subsides with the basic motif of the symphony returning as it was first presented, gradually broadening into a slow sustained reminder of the bassoons' chorale.

JENNIFER STANDAGE

COLIN DAVIS

Colin Davis, who in this recording continues his long and close association with the London Symphony Orchestra, may be counted as one of England's substantial contributions to the musical scene. His gifts as a conductor have been recognized both at home and on tours with the Symphony to most parts of the world (Europe, Australia, and Japan in 1962 and 1963; round-the-world in 1964; to the United States in 1965). His guest appearance with the Philadelphia Orchestra in January 1966 further enhanced his reputation on this side of the Atlantic. When he takes over the post of Musical Director of the BBC Symphony Orchestra in September of 1967, four days short of his fortieth birthday, he will be the youngest conductor ever to occupy that position.

Born in Weybridge, Surrey, in 1927, Davis studied the clarinet at the Royal College of Music, after which he spent two years as a musician in the Household Cavalry, fulfilling his obligations of National Service. As soon as he was demobilized, he turned to conducting: first with the Kalmar Orchestra and the Chelsea Opera Group (he was with the latter from its founding in 1950), and next with the Ballet Russe, with which he toured. He made his first appearances at Royal Festival Hall as a conductor during the Festival Ballet Season in 1952. In 1957 he became Assistant Conductor of the BBC Scottish Orchestra, and in addition made guest appearances with the Scottish National Orchestra; it was at this time that he laid the foundations of a large symphonic repertoire. A dramatic turning in his career occurred in 1959, when he substituted for Otto Klemperer in two concert performances of *Don Giovanni* at Royal Festival Hall, and next day was hailed in the press as "a superb conductor of Mozart." The following year he became Music Director of Sadler's Wells, where his conducting of Stravinsky's *Oedipus Rex* was an outstanding success.

SIDE A: JEU DE CARTES 23:48 SIDE B: SYMPHONY IN C 1ST MOVEMENT 10:44 2ND AND 3RD MOVEMENTS 12:30 4TH MOVEMENT 7:23

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Marisa Robles (Harp · harpe · Harfe)

Marisa Robles Harp Ensemble
Marisa Robles, Susie Bedow, Gillian Tingay, Ruth Faber

Christopher Hyde-Smith (Flute · flûte · Flöte)
Thea King (Clarinet · clarinette · Klarinette)

Allegri String Quartet
Peter Carter (Violin · violon · Violine)
David Roth (Violin · violon · Violine)
Keith Lovell (Viola · alto · Bratsche)
Bruno Schrecker (Cello · violoncelle · Violoncello)

Photo by Mike Evans

Side 1 · Face 1 · Seite 1:
1. Introduction & Allegro (Ravel) (11.23)
2. Prelude, Op.16, No.1 (Tournier) (1.58)
3. Jota (Rondalla Aragonesa) Op.5 (Granados) (3.28)
4. A Basque Folk Song Suite (arr. Marisa Robles) (11.54)

Side 2 · Face 2 · Seite 2:
1. An Irish Folk Suite (arr. Marisa Robles) (8.45)
2. Prelude, Op.16, No.3 (Tournier) (2.24)
Serenade, Op.30 (Roussel)
3. I Allegro (4.15)
4. II Andante (7.14)
5. III Presto (4.26)

Marisa Robles and Friends

It is always a pleasure for me to write the notes for my own recordings, as there is always so much to say in a personal way about each. On this occasion, with a title like "Marisa Robles and Friends", I shall have to tell you about the people and the idea of putting together such a record. I feel very happy about the variety of the programme which should be a popular one with the general public. There is something for everyone.

I have known every musician playing on this record for many, many years. The three harpists in my Harp Ensemble were all pupils of mine. I have known them since they were about eleven years old from the courses of the National Youth Orchestra where I have been the harp tutor for about eighteen years. These good players followed me to take the full music course at the Royal College of Music. I am proud of them. They are wonderful players and lovely people. We really have a great time playing the two *Irish Folk Suite* which I arranged from very old melodies of that beautiful country. The *Preludes* by Marcel Tournier were written originally for one harp or two harps. I have re-adjusted them for four harps with few changes. As for the Granados *Jota* (my favourite dance from Spain, strong and full of life), this is a very free version of mine, with a small cadenza for one harp which I play just before the four harps come to the main theme for the second time. From one Celtic country to another — but in this case to the very North of Spain: the Basque country. Here I have selected some of the most famous melodies from the folk music of that part of the world to form the *Basque Folk Song Suite for flute and harp*. I love the country, its people and their music. My mother's father was a Basque and so were all his family for many generations, so I feel very strongly about these melodies and love to play them.

I married Christopher Hyde-Smith in May 1968. We have two children. Gronia aged twelve and Alexander aged eleven. Christopher and I have given many concerts together since I arrived in England twenty-two years ago. With the Allegri String Quartet we play two highly contrasted pieces. The Roussel *Serenade* was written in 1925 and dedicated to the French flautist René le Roy. The light and carefully balanced texture reveals an acute appreciation of the sonority of the ensemble. Roussel's mastery of the subtle texture is most apparent in the second movement (*Andante*) in which the ethereal sound of the flute's sinuous melody is delicately supported by string chords and cello pizzicati. Variety of colour is paramount in the finale, whose brief themes are as succinct as the movement itself. This is a piece of music which one needs to listen to two or three times before one is familiar with it. It is difficult to play but rewarding and surprising.

And now the masterpiece for harp, string quartet, flute and clarinet — Ravel's *Introduction and Allegro*. In this wonderful piece of music, the ensemble comes to its full complement with Thea King playing the clarinet part. I would like to let the public feel for themselves the happiness which this piece always gives me. Although written as a chamber work, it is really a little concertino for harp, with a marvellous and sensuous cadenza for this instrument coming just before the great climax at the end. Exciting, well-written, colourful (*admirable* of the harp repertoire!); Ravel never lets you down. I love it!

It was a great experience making this recording. I thank everyone taking part in it with all my heart, and as always I thank my favourite producer and the fine team who took care of this recording. We all came out of our sessions in the middle of a wintry landscape, but still smiling and looking forward to the future.

© Marisa Robles

Marisa Robles et ses amis

C'est toujours un plaisir pour moi d'écrire des notes pour mes enregistrements. Il y a personnellement beaucoup à dire sur chacun d'eux. Dans le cas de celui-ci, avec un titre pareil, je dois parler des gens qui y ont pris part et de l'idée à l'origine de cet enregistrement. Je suis ravie de la variété de son programme: il devrait plaire à tous; chacun y trouvera quelque chose qu'il aimera.

Chacun des musiciens qui jouent ici m'est connu depuis de nombreuses années. Les trois harpistes de mon ensemble de harpe furent toutes mes élèves. Je les connus au National Youth Orchestra (Orchestre national des jeunes) où j'enseignai la harpe pendant dix-huit ans à peu près; elles avaient une onzaine d'années environ. Elles me suivirent au Royal College of Music pour y faire des études musicales complètes. Je suis fière d'elles. Ce sont des interprètes magnifiques et des personnes délicieuses. Nous eûmes vraiment beaucoup de plaisir à jouer ensemble la *Suite populaire irlandaise*; ce sont des arrangements que je fis de très anciennes mélodies de ce merveilleux pays. Les *Préludes* de Marcel Tournier furent originellement écrits pour une ou deux harpes; sans beaucoup y toucher, je les élargis pour quatre harpes.

Quant à la *Jota* de Granados (la jota est ma danse espagnole favorite, pleine de vigueur et de vie), on en entendra ici une version très libre que j'ai faite, avec une petite cadence pour la harpe que je joue avant les quatre harpes ne reprennent une seconde fois le thème principal.

D'un pays celte à un pays basque, mais à l'extrême nord de l'Espagne. J'ai choisi quelques-unes des plus célèbres mélodies de cette partie du monde pour en faire la *Suite des chansons populaires basques* pour flûte et harpe. J'aime beaucoup le pays basque, ses habitants et sa musique. Mon grand-père maternel était basque, ainsi que toute sa famille pendant des générations. Je suis donc très attachée à ces airs et j'aime beaucoup les jouer.

J'épousai Christopher Hyde-Smith en mai 1968. Nous avons deux enfants, Grania, âgée de douze ans, et Alexander qui en a onze. Christopher avec sa flûte, moi avec ma harpe, nous avons souvent donné des concerts ensemble depuis mon arrivée en Angleterre, il y a vingt-deux ans. Avec le Quatuor à cordes Allegri, nous jouons ici deux pièces bien différentes d'esprit. La *Sérénade* de Roussel fut composée en 1925 et dédiée au flûtiste René Le Roy. La texture légère et soigneusement dosée montre un sentiment très vif de la sonorité générale. L'art de Roussel pour les textures fines est très notable dans le second mouvement, *andante*; les sons éthérés de la souple mélodie à la flûte sont délicatement soutenus par les accords des cordes et les pizzicati du violoncelle. La variété des timbres est essentielle dans le finale, aux courts thèmes aussi concis que l'est tout le mouvement. C'est un morceau qu'il faut écouter à deux ou trois reprises avant de le comprendre. Il est difficile à jouer, mais il en vaut la peine et il est étonnant.

Et maintenant la pièce maîtresse: *Introduction et Allegro* de Ravel pour harpe, quatuor à cordes, flûte et clarinette; Thea King à la clarinette complète parfaitement l'ensemble. J'aimerais que le public sente lui-même le bonheur que me donne toujours cette œuvre admirable quand je la joue. C'est en principe de la musique de chambre, mais en vérité c'est un petit concertino pour la harpe, qui déploie juste avant le grand apogée final une cadence merveilleuse de volupté. L'oeuvre est admirablement écrite, pleine de couleur, passionnante — un joyau du répertoire de la harpe! Ravel ne déçoit jamais. J'adore cette pièce!

Ce fut pour moi une grande expérience que de faire cet enregistrement. Je remercie de tout coeur tous ceux qui y ont pris part, tout particulièrement mon cher directeur artistique, ainsi que tous les membres de la belle équipe qui en ont pris soin. L'enregistrement fut fait en hiver, et nous sortions des séances dans le paysage glacé, mais avec bonheur et confiance.

Marisa Robles mit Freunden

Da ich zu meinen Aufnahmen immer sehr viel Persönliches zu sagen habe, ist es mir auch diesmal wieder ein besonderes Vergnügen, die Erläuterungen dazu selbst geben zu dürfen. Schon wegen des Titels "Marisa Robles mit Freunden" schulde ich Ihnen einige Erklärungen über die Beteiligten und das Zustandekommen der Aufnahmen, mit denen ich so zufrieden bin, weil sie sehr abwechslungsreich sind und sicherlich etwas für Jeden bieten.

Alle Mitwirkenden kenne ich seit vielen Jahren — die drei Harfenistinnen zum Beispiel schon aus der Zeit, als sie mit ungefähr elf Jahren an den Lehrgängen des *National Youth Orchestra* teilnahmen, wo ich seit 18 Jahren Harfenlehrerin bin. Ich habe sie durch ihre gesamte Ausbildung am Royal College of Music begleitet und bin stolz auf meine Schülerinnen, die sich nicht nur zu ausgezeichneten Musikerinnen, sondern auch zu wunderbaren Menschen entwickelt haben. Mit besonderer Freude spielen wir zusammen die *Irish Folk Suite*, die ich nach sehr alten Melodien aus diesem schönen Land zusammengestellt habe. Die *Preludes* komponierte Marcel Tournier im Original für eine bzw. zwei Harfen; ich habe sie hier mit einigen kleinen Änderungen für vier Harfen bearbeitet.

Meinen spanischen Lieblingstanz, den kraftvollen und lebensfrohen *Jota* von Granados, habe ich frei arrangiert und spiele eine kleine Harfenkadenz, kurz bevor das Hauptthema auf allen vier Harfen zurückkehrt.

Aus den berühmtesten Volksmelodien des Baskenlandes habe ich eine *Baskische Volkslieder-Suite* für Flöte und Harfe zusammengestellt. Ebenso wie das Volk und das Land, in dem der Vater meiner Mutter und viele seiner Vorfahren geboren wurden, liebe ich die Musik und spiele sie gerne.

Mit Christopher Hyde-Smith habe ich seit meiner Übersiedlung nach England vor 22 Jahren viele Konzerte gegeben. Seit 1968 sind wir verheiratet und haben zwei Kinder — die zwölfjährige Grania und den elfjährigen Alexander. Zusammen mit dem *Allegri String Quartet* spielen wir hier zwei stark kontrastierende Stücke. Roussel komponierte seine *Serenade* 1925 und widmete sie dem französischen Flötisten René Le Roy. Die leichten, sorgfältig ausgewogenen Strukturen machen sein grosses Verständnis für diese Kombination von Instrumenten deutlich, besonders aber in dem meisterlichen zweiten Satz *Andante*, in dem die ätherische, geschmeidige Flötenmelodie sehr zart von Pizzicato des Cellos und den Akkorden der übrigen Streicher unterstützt wird. Der Finalsatz ist ebenso kurz und bündig wie seine Themen und fällt vor allem durch seine Klangfarbenvielfalt auf. Man muss dieses Stück zwei oder drei Mal hören, um mit seinen Schwierigkeiten vertraut zu werden, doch es lohnt sich.

In Ravels wundervollem und meisterhaftem Stück *Introduktion und Allegro* für Harfe, Streichquartett, Flöte und Klarinette entfaltet das Ensemble zusammen mit der Klarinettistin Thea King alle seine Möglichkeiten, und vielleicht spüren sie auch dieses Glücksgefühl, das ich bei diesem Werk immer empfinde. Obwohl es als Kammermusik geschrieben wurde, ist es eigentlich ein kleines Harfen-Concertino mit einer herrlich-gefühlvollen Harfenkadenz kurz vor dem abschliessenden grossen Höhepunkt — ein aufregendes, farbenfrohes Stück und ein Juwel im Harfenrepertoire, das ich sehr liebe!

Die Aufnahmesitzungen waren ein grossartiges Erlebnis, für das ich allen Beteiligten, vor allem aber dem von mir besonders geschätzten Produzenten und dem so beflügelten Aufnahmeteam von ganzem Herzen danke. Nach Abschluss der Aufnahmen gingen wir gemeinsam hinaus in eine winterliche Landschaft, immer noch lächelnd und voller Vertrauen in die Zukunft.

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Side A

ACT I
- No. 2: Waltz

ACT II
- No. 10: Scene
- No. 13: Dances of the Swans
  - a: Waltz
  - b: Dance of the Queen and the Swans
  - d: Dance of the Little Swans
  - e: Pas de deux
    (*Alfred Krips, violin solo; Martin Hoherman, cello solo*)
  - g: General Dance

Side B

ACT III
- No. 15: Introduction
- No. 17: Fanfare and Waltz
- No. 20: Hungarian Dance (Czardas)
- No. 21: Spanish Dance
- No. 22: Neapolitan Dance
- No. 23: Mazurka

ACT IV
- No. 29: Final Scene

Without much question *Swan Lake* is the most popular of all ballets today, and the explanations for it are not hard to find. First among them, perhaps, is a role for a ballerina that manages to be not only brilliant and varied technically but also sad, sweet and romantic. To dance it has become, indeed, the goal of all young dancers, for to do so is to assume automatically in the public mind the rank of ballerina. A second explanation is, no doubt, that its story of a princess and her train transformed by a wicked magician into a bevy of swans, to be released only by the power of a lover's proven fidelity, epitomizes a nostalgic idea of what a ballet should be. A third explanation—and maybe the most potent—is Tchaikovsky's score, which is not only superbly suited to the libretto for its entire length but which can well stand by itself as a unified concept, needing neither elaborate settings nor a stage to make its points. It has, to begin with, enormous variety—adagios with long arched lines, national flavor in its Spanish, Neapolitan, Hungarian and Polish tunes, and an overall quick, dramatic rush. Then, of course, there are the familiar Tchaikovsky melodies, lovely and unforgettable. It is, in fact, possibly the greatest ballet score ever written and certainly one of the great theater pieces of all time.

The history of *Swan Lake* begins in 1871, when Tchaikovsky composed a little ballet, a divertissement, on the subject for his sister's children. Then, in 1875, he was commissioned by the Bolshoi Theater to write a full-length ballet. He finished the score in April 1876, and *Swan Lake* went into rehearsal early the following year. There was nothing but trouble: Neither the conductor nor the orchestra could cope with the score, which was more difficult and complex than anything they had seen for a ballet; the dancers rebelled about the length of the work and the choreography; the decor was lamentable, and Tchaikovsky was obliged to make cuts, alter sections and substitute numbers in his score. The first performance, on March 4, was only mediocre. Little wonder *Swan Lake* was not well received and was soon dropped from the Bolshoi's repertoire.

After the success of both *The Sleeping Beauty* and *The Nutcracker* Tchaikovsky was still interested in *Swan Lake* and offered to revise the music, but death intervened. Then, in 1894, the second act was successfully revived at the Maryinsky Theater in St. Petersburg, and the following year the complete ballet was presented in its original form, with new choreography. Finally *Swan Lake*—ballet and score—triumphed. The work gradually made its way around the world. The first American performance was at the Metropolitan Opera House in December 1911, but for many years thereafter the ballet as a whole remained a rarity. The second act, in various mutations, was widely danced, the third act was often given as *The Magic Swan* and the Black Swan pas de deux was put into programs to dazzle the audience. Then, in 1949, Britain's Royal Ballet (then Sadler's Wells) brought us a beautifully detailed, sumptuously mounted production of the full-length ballet, with Margot Fonteyn as the Swan Queen. Except for the Balanchine version of the second act in the repertoire of the New York City Ballet, the Royal Ballet's loving care of the work just about killed off the former truncated versions we had become used to. From that point on, it was to be all or nothing.

The heart of *Swan Lake* makes up this recording. Every act is represented by its propelling moment or moments, its climaxes, its heightened dramatic tension. And fortunate, indeed, would be the ballet company, anywhere in the world, to have an orchestra as brilliantly attuned to the score as the Boston Pops under Arthur Fiedler's direction. It is superb playing by an organization and a conductor who have already shown hundreds of thousands of record listeners how a ballet score should be played in their vastly popular performances of *The Nutcracker, Les Sylphides* and *Gaîté Parisienne*.

OTHER RCA RECORDINGS BY ARTHUR FIEDLER/BOSTON POPS:
Tchaikovsky: The Nutcracker (Excerpts).....LSC-2052
The World's Favorite Ballets—Offenbach: Gaîté Parisienne • Chopin: Les Sylphides.....LSC-3308
Bizet-Shchedrin: The Carmen Ballet.....AGL1-1962
Can-Can—An Offenbach Festival: La Belle Hélène; Overture; The Tales of Hoffmann;
Intermezzo: Introduction, Minuet, Barcarolle; Orpheus in Hades: Overture; *others*.....AGL1-1963
Kay-Sousa: Stars and Stripes • Kay-Gottschalk: Cakewalk.....AGL1-1271
Grieg: Peer Gynt Suites Nos. 1 and 2; Lyric Suite.....AGL1-1524
Great American Marches—The Stars and Stripes Forever; Strike Up the Band;
Seventy-Six Trombones; American Patrol; *others*.....AGL1-1334

Cover: Photo composition by David B. Hecht

(Formerly available as LSC-2688)

Timings Side A—25:41; Side B—21.55

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RS-1-4024
(2394 150)

BEE GEES

SIDE ONE

NIGHTS ON BROADWAY (4:32)
B., R. & M. Gibb

JIVE TALKIN' (3:43)
B., R. & M. Gibb

WIND OF CHANGE (4:54)
B. & R. Gibb

SONGBIRD* (3:35)
B., R., M. Gibb & D. Weaver

FANNY (BE TENDER WITH MY LOVE) (4:02)
B., R. & M. Gibb

SIDE TWO

ALL THIS MAKING LOVE (3:03)
B. & R. Gibb

COUNTRY LANES (3:29)
B. & R. Gibb

COME ON OVER (3:26)
B. & R. Gibb

EDGE OF THE UNIVERSE (5:21)
B. & R. Gibb

BABY AS YOU TURN AWAY (4:23)
B., R. & M. Gibb

ALL SONGS BMI EXCEPT *BMI/ASCAP

BARRY GIBB: Rhythm guitars, vocals • **MAURICE GIBB:** Rhythm, electric guitars, bass, vocals
ROBIN GIBB: Vocals • **BLUE WEAVER:** Keyboards, synthesizers
ALAN KENDALL: Electric guitars, steel guitar • **DENNIS BRYON:** Drums, percussion

On "Winds of Change": JOE FARRELL, tenor sax; RAY BARETTO, conga drums. On "Songbird": DONNY FROOKS, harmonica

Concert Master: GENE ORLOFF

Strings, brass & woodwinds arranged by ARIF MARDIN

Accommodation at 461 Ocean Boulevard; thank you CINDY & JERI – "Home At Last"

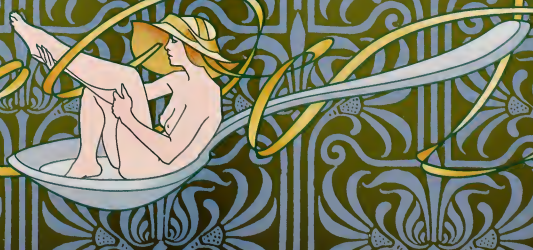
Recorded at CRITERIA RECORDING STUDIOS, Miami, Florida (Engineer: KARL RICHARDSON)
and at ATLANTIC RECORDING STUDIOS, New York (Engineer: LEW HAHN)

All sections remixed by LEW HAHN except "Jive Talkin'", "Edge of the Universe" and "All This Making Love"
which were remixed by KARL RICHARDSON

MASTERED at ATLANTIC RECORDING STUDIOS by GEORGE PIROS

PRODUCED BY ARIF MARDIN, by arrangement with THE ROBERT STIGWOOD ORGANISATION

Special Thanks to ROBERT STIGWOOD and AHMET ERTEGUN for Their Direction
Album Design: PAULIE EVE & EAR • Photography: ED CARAEFF



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SPC-3071

ELECTRONICALLY ENHANCED FOR STEREO

nat king cole

When You're Smiling

Lonesome and Sorry
When You're Smiling
Tell Me All About Yourself
Calypso Blues
As Far As I'm Concerned
Piel Canela
I Think You Get What I Mean
Back In My Arms
Why Should I Cry Over You
Don't You Remember

pickwick 33 RECORDS
BY ARRANGEMENT WITH CAPITOL RECORDS

NAT KING COLE
MONO/PC-3071
STEREO/SPC-3071

Previously Released on Capitol Records

Nat King Cole

Nat Cole first toddled into the musical world at age four, when he was able to pick out a fairly good two-handed rendition of "Yes, We Have No Bananas." In high school he organized a 14-piece band, with himself as pianist and leader. Their fee was $1.50 per man per night, but they were often paid off with whatever food and refreshments that might be left over after the party.

In his spare time, he became a top-flight sandlot baseball player and a better-than-average football player. His interest in baseball never waned and Nat eventually became one of the L.A. Dodgers' No. 1 boosters. He had a permanent box at Dodger Stadium and nothing short of a genuine crisis kept him away from a Dodger home game.

In 1937, after finishing high school, Nat joined a road company of the revue, "Shuffle Along." The show broke up a few months later in Long Beach, Calif., when a sticky-fingered member of the troupe shuffled off with the show's $800 treasury. He also wrote a song called "Straighten Up and Fly Right," which he sold for $50. The fellow who bought the tune is estimated to have made at least $20,000 on the deal.

Then Nat formed his later-famous Trio. A nightclub manager offered $75 a week for a quartet. Cole hired a guitarist, bass fiddle players and a drummer. But on their opening night, the drummer didn't show up and the King Cole Trio was born (Nat had previously added "King" to his name),

The popularity of the Cole trio grew. They had a regular 15-minute radio show and played some of the best clubs in the country.

Since the jazz recordings made by the King Cole Trio are now true collectors' items, Nat was frequently queried about his reasons for disbanding the group and recording and performing strictly as a soloist. The reasoning was quite simple.

"Capitol and I," Nat was to explain, "felt that a big band behind me would sell more records. 'Nature Boy' was the first of these and it proved we were right."

In 1942, Cole became one of the first artists to join Capitol Records, then a fledgling company. In his years with the label, Nat recorded nearly 700 songs, and became one of the world's leading record-sellers.

It is not correct to say that every Nat King Cole recording was a hit. There was one, in 1953, that was a decided bust. From one of Nat's very first disks, "Straighten Up and Fly Right," through "Mona Lisa," "Nature Boy," "Too Young," "Route 66," "Non Dimenticar," and countless others, Nat has probably had more hit records than any other artist.

Many elements were combined in the making of Nat King Cole. His success was partly due to the fact that he was regarded as one of the greatest song salesmen in the business, and partly because of his uncanny knack for ferreting out top raw material. When presented with a song, Cole would start with the title. If he liked it, he read the lyrics and then he would hum the melody. If the song had possibilities, he would then go to work on it.

Today, Nat is still heard around the world through the dozens of hit singles and albums that were recorded and released during his career.

SIDE 1

WHEN YOU'RE SMILING (Mills Music, Inc.)	2:42
PIEL CANELA (E. B. Marks Music Corp.)	2:05
LONESOME AND SORRY (Mills Music, Inc.)	2:19
I THINK YOU GET WHAT I MEAN (Crestview Music Corp.)	2:40
BACK IN MY ARMS (Weiss & Barry Copyrights, Inc.)	3:02

SIDE 2

AS FAR AS I'M CONCERNED (Earl Music Co./Mourbar Music Corp.)	2:57
TELL ME ALL ABOUT YOURSELF (Weiss & Barry Copyrights, Inc.)	2:05
WHY SHOULD I CRY OVER YOU? (Leo Feist, Inc.)	2:22
DON'T YOU REMEMBER? (Central Songs, Inc.)	1:57
CALYPSO BLUES (Crestview Music Corp.)	3:21

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Aretha
Freeway Of Love
RESPECT

FREEWAY OF LOVE (Rock Mix)

Sax Solo: Clarence Clemons
Guitar Solo: Dez Dickerson

FREEWAY OF LOVE (Radio Mix)

Sax Solo: Clarence Clemons

FREEWAY OF LOVE (Extended Re-mix)

Sax Solo: Clarence Clemons
Guitar Solo: Dez Dickerson

Produced by Narada Michael Walden
for Perfection Light Productions
Mixed by Michael Brauer for MHB Productions
Written by Narada Michael Walden and Jeffrey Cohen

Extended Re-mix mixed by Michael Brauer for MHB Productions
Extended Re-mix edited by the Latin Rascals

Clarence Clemons appears courtesy of Columbia Records

ARISTA ADI-9355

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Disco Italiano

Disco Italiano

GENE FERRARI & THE DISCO ROMA BAND

Drums—Ray Marchica
Bass—Marcelino Smith
Piano—Jim West
Guitars—Terry Fabrizio
Accordian—Jerry G.
Synthesizer—Doug Bratt
Horn Section—Bob Smith
Strings Section—May Ellen
Sax Solos—Armando Noriega

All tunes arranged by Armando Noriega

RECORD ONE / SIDE ONE

AL DI LA
VOLARE
MALA FEMMINA
MAMA
COME BACK TO SORRENTO

SIDE TWO

QUANDO, QUANDO, QUANDO
O SOLE MIO
ARRIVEDERCI, ROMA
ANEMA E CORE
TARANTELLA

RECORD TWO / SIDE ONE

C 'E' LA LUNA
NON PENSARE A ME
SCUSAMI
MORE (MONDO CANE THEME)
TRA VEGLIA E SONNO

SIDE TWO

I HAVE BUT ONE HEART (O MARENARIELLO)
KISS ME
THEME FROM "THE GODFATHER"
SANTA LUCIA
COME PRIMA

MUSIC, LTD., 770 LEXINGTON AVENUE, NEW YORK, N.Y. 10021

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Terry Fabrizio
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Executive Producer: Joe Venneri
Engineering: Joe Venneri
Management: Music Media Corp.
Herb Payloff & Joe Venneri

Special Thanks For
The Inspiration to
Gasper & Family

DISCO ITALIANO

CN 117

PRODUCED BY BARRY SHAW

CN 117

DAZZ BAND
HOT SPOT

6149ML

IF ONLY YOU WERE IN MY SHOES

Written by Gary Taylor
Morning Crew Music/Irving Music, Inc. (BMI)
Lead Vocals: Bobby & Keith

HOT SPOT*

Written by Bobby Harris, Marlon McClain & Keith Harrison
Jobete Music Co., Inc./Dazzberry Jam Music, Inc. (ASCAP)/
Stone Diamond Music Corp./Be Dazzled Music (BMI)
Lead Vocal: Skip

PARANOID

Written by Keith Harrison & Bobby Harris
Jobete Music Co., Inc./Dazzberry Jam Music, Inc. (ASCAP)/
Stone Diamond Music Corp./Be Dazzled Music (BMI)
Lead Vocal: Keith

ALL THE WAY*

Written by Bobby Harris, Marlon McClain & Keith Harrison
Jobete Music Co., Inc./Dazzberry Jam Music, Inc. (ASCAP)/
Stone Diamond Music Corp./Be Dazzled Music (BMI)
Lead Vocals: Skip, Kenny & Keith

S. C. L. & P. (Style, Class, Looks And Personality)*

Written by Allen A. Jones, Winston Stewart, Larry Dodson,
Harvey Henderson, Howard Redmon, Jr. & Bobby Harris
Sessions Publishing/Electric Apple (BMI)/Jobete Music Co., Inc./
Dazzberry Jam Music, Inc. (ASCAP)
Lead Vocals: Skip, Kenny, Keith, Pierre & Bobby

SHE USED TO BE MY GIRL*

Written by Marlon McClain, Bobby Harris & Keith Harrison
Jobete Music Co., Inc./Dazzberry Jam Music, Inc. (ASCAP)/
Stone Diamond Music Corp./Be Dazzled Music (BMI)
Lead Vocal: Skip

WHEN YOU NEEDED ROSES

Written by Gary McGill & Bobby Harris
Wenzy Music/Leland Music (ASCAP)/Jobete Music Co., Inc./
Dazzberry Jam Music, Inc. (ASCAP)/
Lead Vocal: Skip

SLOW RAP

Written by Bobby Harris, Marlon McClain & Jeff Lorber
Jobete Music Co., Inc./Dazzberry Jam Music, Inc. (ASCAP)/
Stone Diamond Music Corp./Be Dazzled Music/
Blackwood Music, Inc./Kuru Music (BMI)
Lead Vocals: Skip, Pierre & Keith

PRODUCED BY BOBBY HARRIS

*Produced by Bobby Harris & Lew Hahn
Executive Producer: Steve Buckley

Rhythm Arrangements by Bobby Harris, Keith Harrison, Marlon McClain, Steve Cox & Jeff Lorber
String Arrangements by Bobby Harris
Synthesizer Programming: Steve Cox, Keith Harrison & Jeff Lorber
Vocal Arrangements by Bobby Harris & Keith Harrison

Background Vocals: Pierre DeMudd, Sennie Martin, Bobby Harris, Keith Harrison & Kenny Pettus

Jeff Lorber appears courtesy of Arista Records, Inc.
Marlon McClain courtesy of Mackman Music, Inc.

Recording and Mixing Engineers: Lew Hahn & F. Byron Clark
Assistant Engineers: Mike O'Reilly, Ed Garcia, Ira McLaughlin, Rick "10%" Clifford, Elmer Flores & Fred Law.
Recorded at Atlantic Recording Studios, New York City, New York; Sound Castle, Los Angeles, California; & Motown/Hitsville U.S.A. Recording Studios, Hollywood, California
Mastered by John Golden at K-Disc, Hollywood, California

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A very special thanks to our families for hanging in there strong... without you, all this is vanity.

Dazz Band

Dazz Band dedicates this album to our friend and teacher: Reggie Andrews.

Thanks most of all to YAWEH!

DAZZ HORN SECTION:
Sennie "Skip" Martin • Trumpet
Pierra DeMudd • Trumpet
Bobby Harris • Saxophones

DAZZ RHYTHM SECTION:
Steve Cox • Keyboards
Keith Harrison • Keyboards
Mike Wiley • Bass
Isaac "Ike" Wiley, Jr. • Drums
Kenny Pettus • Percussion
Marlon McClain • Guitar

DAZZ BAND FAN CLUB
c/o Barracuda, Inc.
28001 Chagrin Blvd.
Cleveland, Ohio 44122

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DAZZ BAND
JUKEBOX
511/ML

1
LET IT ALL BLOW
Written by *Keith Harrison & Bobby Harris*
Rhythm & Synthesizer Arrangements: *Keith*
Orchestra Arrangement: *Reggie & Keith*
Vocal Arrangement: *Keith & Bobby*
Lead Vocals: *Keith & Skip*

KEEP YOU COMIN' BACK FOR MORE
Written by *Kenny Pettus & Bobby Harris*
Rhythm Arrangement: *Kenny & Reggie*
Synthesizer Arrangement: *Kenny*
Guitar Solo: *Roland Bautista*
Vocal Arrangement: *Bobby*
Lead Vocal: *Kenny*

SHE'S THE ONE*
Written by *Reggie Andrews, Bobby Harris & Keith Harrison*
Rhythm & Synthesizer Arrangements: *Reggie, Bobby & Keith*
Vocal Arrangement: *Reggie*
Lead Vocal: *Skip*

HEARTBEAT*
Written by *Reggie Andrews & Bobby Harris*
Rhythm & Synthesizer Arrangements: *Reggie & Bobby*
Vocal Arrangement: *Bobby*
Lead Vocals: *Skip & Keith*

PRODUCED BY REGGIE ANDREWS & BOBBY HARRIS

All songs published by Jobete Music Co., Inc./Stauberry Jam Music, Inc. (ASCAP) except,
also J. Regg Music (ASCAP)

2
DREAM GIRL
Written by *Kenny Pettus*
Rhythm & Synthesizer Arrangements: *Kenny*
Vocal Arrangement: *Kenny*
Lead Vocal: *Skip*

UNDERCOVER LOVER*
Written by *Bobby Harris & Reggie Andrews*
Rhythm & Synthesizer Arrangements: *Reggie & Bobby*
Vocal Arrangement: *Bobby*
Lead Vocals: *Skip & Keith*

I'VE BEEN WAITING
Written by *Keith Harrison & Bennie Martin*
Rhythm Arrangement: *Keith & Reggie*
Strong Arrangement: *Reggie*
Guitar Solo: *Eric Freeman*
Vocal Arrangement: *Keith, Bobby & Skip*
Lead Vocal: *Skip*

MAIN ATTRACTION
Written by *Keith Harrison, Bobby Harris & Steve Cox*
Rhythm Arrangement: *Keith, Steve & Bobby*
Synthesizer Arrangement: *Keith & Steve*
Chorus Strong Arrangement: *David Ervin*
Lead Vocal: *Keith*

SO MUCH LOVE
Written by *Keith Harrison*
Rhythm & Synthesizer Arrangements: *Keith*
Vocal Arrangement: *Keith*
Lead Vocals: *Skip & Keith*

DAZZ HORN SECTION:
BOBBY HARRIS: Tenor & Alto Saxophone, Lead & Background Vocals
PIERRE DeMUDD: Trumpet, Lead & Background Vocals
SENNIE "SKIP" MARTIN: Trumpet, Lead & Background Vocals

DAZZ RHYTHM SECTION:
STEVE COX: Keyboards
KEITH HARRISON: Keyboards, Lead & Background Vocals
ERIC FEARMAN: Guitar
KENNY PETTUS: Percussion, Lead & Background Vocals
ISSAC WILEY, JR.: Drums, Background Vocals
MICHAEL WILEY: Bass

Additional Musicians:
David Ervin: Synthesizer
Charles Fearing: Guitar
Rhett Lawson: Fairlight
Reggie Andrews: Synthesizer, Drum Programming
Roland Bautista: Guitar
Bill Henderson: String Contractor

Roland Bautista appears courtesy of CBS Records

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Assistant Engineer: *Rick "TON" Clifford*
Mastered by *John Golden at K-Disc Mastering, Hollywood, California*

Art Direction: *Johnny Lee*
Design: *Janet Levinson*
Photography: *Ron Slenzak*
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"And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations."

REVELATION 22:1-2

Management
Crossfight Management, Ltd.
1532 Cross Roads Of The World
Hollywood, California 90028
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Peter Golden, Bill Siddons, Steve Ellis

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0 5010-96117-1

STEREOPHONIC

SR 1057

FOLK SONGS / JERRY BUTLER

VEE-JAY

STRAWBERRIES
FOGGY DEW
WHEN I LOST MY BABY
LITTLE OLE LIGHT
ALBERTA
SUCH A FEELING
JOHN B.
EIGHTEEN HAMMERS
MOTHERLESS CHILD
RED DRESS
WHO'S GONNA BE YOUR MAN

D $14.

VJSR1057 / LP1057

SIDE ONE

BAND ONE: "STRAWBERRIES" . . . a song of West Indian origin. (Progressive Music) BMI.

BAND TWO: "FRISCO'S FOGGY DEW" . . . an old English folk song that Phil adapted to Jerry's present life of a modern troubadour. (Words and music: Phil Moore; publisher: Ajax) ASCAP.

BAND THREE: "WHEN I LOST MY BABY" . . . very famous modern blues based on old folk blues . . . made famous by Ivory Joe Hunter. (Progressive Music) BMI.

BAND FOUR: "LITTLE OLE LITE" . . . based on the old inspirational . . . with some new inspirational lyrics. (Words and music: Phil Moore; publisher: Ajax) ASCAP.

BAND FIVE: "ALBERTA LET YOUR HAIR HANG LOW" . . . old folk poem and song adapted by Phil Moore. (Publisher: Ajax) ASCAP.

BAND SIX: "SUCH A FEELIN" . . . this is an adaptation of the old beautiful inspirational. (Words and music adapted by Phil Moore; publisher: Ajax) ASCAP.

SIDE TWO

BAND ONE: "JOHN B" . . . an old seafaring song that Jerry adapted and gives a brand new twist to, by including some impressions of his favorite stars as part of the crew aboard. (Curtom Pub. Co.) BMI.

BAND TWO: "EIGHTEEN HAMMERS" . . . an old chain gang song that Jerry and Phil Moore, III, wrote some new lyrics for and adapted. (Writers: Butler and Moore III; Curtom Pub. Co.) BMI.

BAND THREE: "MOTHERLESS CHILD" . . . the old spiritual re-adapted into Jerry's times. (Writers: Butler and P. Moore III; Curtom Pub. Co.) BMI.

BAND FOUR: "RED DRESS" . . . the old English folk song "Greensleeves" brought up to date. (Writers: Butler and P. Moore III; Curtom Pub. Co.) BMI.

BAND FIVE: "WHO'S GONNA BE YOUR MAN" . . . old Southern folk song with music rewritten and lyrics adapted by Phil Moore. (Words and music: Phil Moore; publisher: Ajax) ASCAP.

FOLK SONGS / JERRY BUTLER

It's ALWAYS a pleasure hearing from Vee Jay's Prexy, Mr. Abner, and I was indeed flattered when he called to ask (as well as tell me), in his friendly, but dynamically definite manner, that he was sending Jerry Butler, one of Vee Jay's biggest and best selling artists, to see me. He further mentioned that Jerry was best known in the "Pop," "Rock & Roll" (or whatever term is currently popular) field. But "Ab" felt that Jerry had "something else" in him that he wanted to express musically. "So Phil, I'd like you two to get together, see how musically compatible you are, and then work with him, to find this elusive facet of his personality . . . perhaps you guys can cook up an act that'll *keep* his present fans, broaden his audience, and yet give Jerry more avenues of expression . . . he's flying to New York tomorrow! — bye!" . . . (Mr. Abner is irresistible!)

Now, I must admit I didn't know much about Jerry Butler as I spend about twenty-six hours a day trying to work with various supperclub, TV, motion picture, etc., artists in figuring out what's goin' to be "swingin'" or saleable . . . tomorrow! Consequently, I don't spend much time listening to the radio or "Pop" recordings that are on top . . . today! So, lemme tell you I had to get busy right then "diggin'" Jerry's albums and finding the "happenings" about him. (Jerry later confided to me that "Ab" had to spend some time acquainting him with my background . . . as Jerry wanted to know, "Who the heck was this Phil Moore?) (Mr. Abner is quite irresistible!)

Jerry's *sounds* were a most pleasant surprise and impressively revealing . . . here was a "Pop" guy that could sing just about anything he wanted to . . . please the younger fans, as well as sell a million of the award winning "Moon River." This guy could make you feel the soul of the blues and gospel, and yet respond to the lusiness of sweeping strings . . . !

Hey! this should be an interesting young man to meet . . . oh yes, somebody said that people sometimes called him "The Iceman" . . . well, the iceman cometh!!!

Having just completed a rather swingin' album with Patrice Munsel, I had a few apprehensions as to whether I could switch around and do Jerry any good . . . but upon meeting him I sensed at once, young Jerry Butler, "Pop" singer, was mentally not a "young" starry-eyed cat—busy having a ball, and not thinking while he made his first million . . . I should have known this without meeting him when I read in his "bio" that he had sense enough to move from Sunflower, Mississippi, when only three years old!!!

Guess the thing I like most about Jerry as a man (and he is just that), is he'll listen, and try . . . *or* think it over and then, toss the idea out *and*, in many many instances, come up with a much better approach! He's not a guy that's easily satisfied with a certain amount of success—and he's ready and willing to work hard for his audience and his goals . . .

This "Iceman" is one of the warmest and most sincere persons I have ever met. The reason why people thought of him as "The Iceman" was simply because he doesn't get too excited, too disappointed, or too jovous about day to day situations . . . this is a testament to his innate understanding of life's people and life's ups and downs . . . it's amazing in a man this young.

Jerry and I have spent many hours researching old songs of our people, as well as his memories and experiences while on the road . . . for Jerry is an observer as well as an interpreter of the heart and the feelings of the people and their songs. In many instances we have written new up to date lyrics for the old songs . . . all the time refining such words with his philosophies.

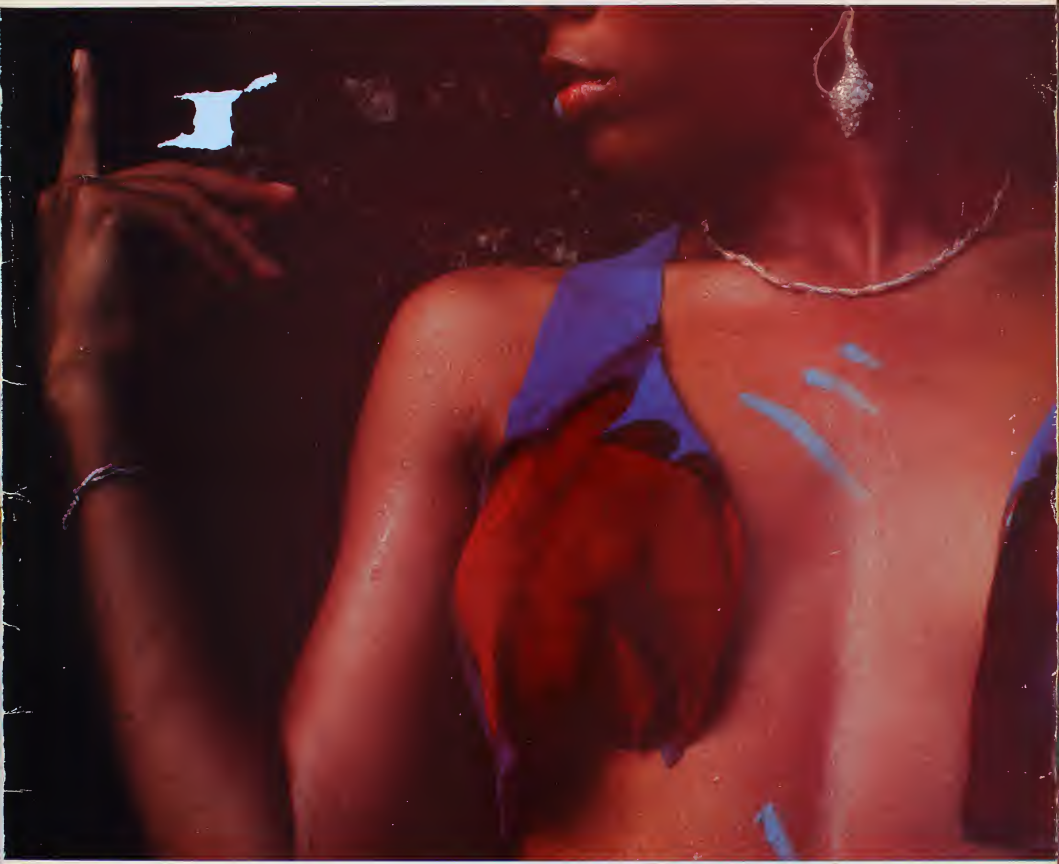
The enclosed album is the result of our work with the invaluable assistance of Calvin Carter, our A & R man, who piloted us through the treacherous channels of recording our sounds.

I sincerely appreciate this opportunity to assist Jerry in the presentation of more sides of his artistry and personality. I trust his many friends and fans will enjoy knowing Jerry even better . . . and hope many new listeners will find him to be the voice, sound, and image of a new approach to our folk music. I have only one disappointment in this album . . . I wish it had been called, "Our Folks' Music" . . .

PHIL MOORE

A PRODUCT OF VEE JAY RECORDS • 1449 South Michigan Avenue • Chicago, Illinois

PAN ASSEMBLY's PAN CALYPSO



TRINIDAD & TOBAGO

SO HOT SO SWEET

PAN ASSEMBLY's PAN CALYPSO

TRINIDAD &TOBAGO

SO HOT SO SWEET

MUSICAL ARRANGEMENT	: EMANUEL ECTOR , CARL 'BEAVER' HENDERSON*
GUITARS	: JUNIOR WHARWOOD , RONALD HULL*
BASS GUITARS	: EMANUEL ECTOR , DONALD PHILLIPS *
PERCUSSION	: COLIN STEPHENS
SYNTHESIZER	: EMANUEL ECTOR , CARL 'BEAVER' HENDERSON*
STEEL DRUMS	: KEN 'PROFESSOR' PHILMORE, EARL BROOKS
TRUMPETS	: FORTUNIA RUIZ, ENRIQUE MOORE
SAXOPHONES	: DENNIS WILKINSON, ROY CAPE
TROMBONE	: LAMBERT PHILIP

synthesizer solo : ovid alexis +

Recording Engineer : Errol Sookradge
Recorded and mixed at Coral Studios, Trinidad W.I.
Mastered at Utophia Studios, London, England.

Photography by LITALENA
Jacket concept and graphics : Ottie

Produced by Ottie for CAROTTE
Carotte Distributors

People Play Music
Level 4 H Colsort Place,
Frederick Street,
Port of Spain, Trinidad, W.I.

Promotional Assistance given by

ah hearing Pan
(Winston Bailey) (4.45)
Earl Brooks: Steel drums

Pan in A minor +
(Aldwin Roberts) (4.45)
Ken 'Professor' Philmore: Steel drums

say say +
(Winsford Devine) (4.55)
Earl Brooks: Steel drums

de mas in we*
(Winsford Devine) (4.45)
Ken 'Professor' Philmore: Steel drums

tit for tat +
(Alphonsus Cassell) (4.38)
Ken 'Professor' Philmore: Steel drums

ah car wine*
(Franz Lambkin) (4.40)
Earl Brooks: Steel drums

she want me to
(O. Johnson) (4.45)
Ken 'Professor' Philmore: Steel drums

sing ram bam*
(Winston Peters) (4.50)
Earl Brooks: Steel drums

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The Song of Bernadette
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Engineer, Al Schmitt
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Solar Cello—Eleanor Aller
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stereo

PI-LPS-4021

THE BEST OF LUCIO BATTISTI

stereo

PI-LPS-4021

THE BEST OF LUCIO BATTISTI

In a relatively short time LUCIO BATTISTI has gained a place for himself among Italy's top "Cantautori." Like America's great folk-rock creator, Bob Dylan, BATTISTI's works touch a responsive chord in his listeners through songs recalling situations, sensations and sentiments that we have all experienced at some time during our lives. BATTISTI's evocative, "personalized" songs have made him a favorite among Italy's audiences.

As a singer LUCIO BATTISTI has won his laurels in such arenas as Cantagiro and Sanremo. He has that special communicative quality that brings an artist close to his public.

The twelve selections in this album have been listed on Italy's best-seller charts, and they are presented here for the first time in album form.

Side 1
PENSIERI E PAROLE
ACQUA AZZURRA ACQUA CHIARA
ANNA
UN' AVVENTURA
EMOZIONI
BALLA LINDA

Side 2
LE 3 VERITA'
ELENA NO
MI RITORNI IN MENTE
FIORI ROSA FIORI DI PESCO
NON E' FRANCESCA
DIO MIO NO

Ⓟ 1973
Dischi Ricordi s.p.a. Milan, Italy.

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P.I. RECORDS, INC. 275 WEST 39th STREET NEW YORK, N. Y. 10018

Printed in U.S.A.

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NOËLS

au Carillon

de l'Oratoire Saint-Joseph du Mont-Royal

CAROLS AT THE CARILLON OF SAINT JOSEPH'S ORATORY

PHOTO: HENRI BERNARD, C.S.C.

© IMPRIMÉ AU CANADA

SPCS-33-112

Emilien Allard,
Carillonneur

Noëls au Carillon de l'Oratoire Saint-Joseph

(CAROLS AT THE CARILLON OF SAINT JOSEPH'S ORATORY)

Face 1 — Side 1	Face 2 — Side 2
1 — Minuit, chrétiens (O Holy Night)	1 — Adeste Fideles
2 — Sainte nuit (Silent Night)	2 — Il est né le Divin Enfant
3 — Gesu Bambino	3 — D'où viens-tu bergère?
4 — Dans cette étable	4 — Silence le ciel
5 — Les anges dans nos campagnes	5 — Noël (d'Aquin)

CENTRE international de la dévotion à saint Joseph, l'Oratoire Saint-Joseph du Mont-Royal est l'un des plus grands lieux de pèlerinages au monde, à l'instar de Lourdes et de Fatima. Ouvert en toutes saisons, de 3 à 4 millions de pèlerins et visiteurs y viennent chaque année.

En 1904, l'Oratoire n'était qu'une petite chapelle ne pouvant accommoder qu'une centaine de personnes. Aujourd'hui, la basilique a une capacité de 12,700 personnes. Sa nef centrale est l'une des plus vastes du monde; elle mesure 70 pieds de largeur sur 340 de longueur; en hauteur, elle dépasse les 100 pieds. L'intérieur de la coupole s'élève à 195 pieds au-dessus du plancher.

Une fois la décoration de la basilique terminée, des vitraux de grande beauté, des mosaïques de maîtres, des colonnes et des statues gigantesques, le tout réuni en un ensemble des plus harmonieux, en feront l'un des plus magnifiques monuments religieux de la chrétienté.

Le dôme de l'Oratoire est devenu caractéristique de la métropole du Canada, tout comme celui de Montmartre à Paris et celui de Saint-Pierre à Rome. La croix lumineuse qui surmonte le dôme a 26 pieds de hauteur, s'élève à 503 pieds au-dessus du sol et 863 pieds au-dessus du niveau de la mer. C'est le plus haut poste d'observation de Montréal. Dans le lanterneau situé au sommet du dôme, une trentaine de personnes peuvent trouver place en même temps.

Qui a eu l'idée d'un tel monument élevé à la gloire de saint Joseph? C'est le Frère André, de la Congrégation de Sainte-Croix, que l'on a surnommé à juste titre le "Thaumaturge de Montréal". Il est mort en 1937, à l'âge de 92 ans. Plusieurs centaines de béquilles, cannes, supports, etc., laissés à l'Oratoire par ceux qui se sont déclarés guéris, ne donnent qu'une faible idée de tous les bienfaits reçus par l'intermédiaire de saint Joseph et de son serviteur le Frère André. Des centaines de milliers de fidèles prient pour sa béatification.

Le carillon de l'Oratoire Saint-Joseph est un des plus importants de l'Amérique du Nord. Il fut inauguré en 1955 grâce à l'effort conjugué de généreux donateurs. Actuellement, il comprend 56 cloches actionnées par un clavier dont l'invention remonte au 16e siècle. C'est aux ateliers français des frères Paccard, dont les 40,000 cloches résonnent aux quatre coins de l'univers, qu'il fut réalisé. Il était destiné à la tour Eiffel de Paris.

Son titulaire actuel est M. Emilien Allard, carillonneur de réputation internationale, diplômé de Malines (Belgique) et "Prix International de Carillon" (1958). Déjà, il a joué sur les principaux carillons d'Europe; il a même donné plusieurs récitals à l'Exposition Universelle de Bruxelles (1958). Sur le carillon de l'Oratoire, il joue régulièrement tous les jours.

Depuis plus de mille ans, la cloche demeure par excellence le symbole de la PAIX. On ne pouvait trouver meilleure formule pour présenter ces noëls toujours si populaires. A l'exception de "Gesu Bambino" (P. Yon), de "Sainte Nuit" (F. Gruber) et de "Minuit, Chrétiens" (A. Adam), tous se chantent au Canada depuis au moins le 17e siècle. Mais l'origine même de ces mélodies est beaucoup plus ancienne. L'on reconnaît cependant qu'elles servirent d'abord à des chansons populaires profanes. Par ses transcriptions, Monsieur Allard nous fait voir les possibilités et les richesses extraordinaires de cet art campanaire qui devient chaque jour de plus en plus populaire.

AN INTERNATIONAL centre of devotion to Saint Joseph, the Saint Joseph's Oratory of Mount Royal is one of the largest centres of the world, along with Lourdes and Fatima. This Shrine, open year round, welcomes from 3 to 4 million visitors a year.

In 1904, the Oratory was but a little chapel accommodating no more than one hundred persons. Today, the Basilica has a capacity of 12,700 persons. The central nave is one of the largest in the world and measures 70 feet wide by 340 feet long and is over 100 feet high. From the floor to the interior of the dome it measures 195 feet.

Once the interior decoration of the basilica is finished, with its stained-glass windows of great beauty, its mosaics by art masters, its columns and towering statues, the general effect will be most harmonious and will make it one of the most magnificent religious monuments of Christendom.

The dome of the Oratory has become a landmark of Canada's metropolis, somewhat in the same manner as the domes of Montmartre and St. Peter's, respectively, identify Paris and Rome. The illuminated cross, capping the cupola, is 26 feet high and stands at 503 feet above street level and 863 feet above sea level. The look-out atop the dome accommodates thirty people standing. It is Montreal's highest point of observation.

Who first conceived the idea to build such a vast monument in honor of Saint Joseph? It was Brother André of the Congregation of Holy Cross, known as the "Wonder Man of Mount Royal". He died in 1937 at the advanced age of 92 years. Several hundred canes, crutches, supports of all kinds, etc., left at the Oratory by those claiming cures, offer but a meagre idea of all the blessings and graces received through the intercession of Saint Joseph and his humble servant, Brother André. Hundreds of thousands of people are praying for his beatification.

The carillon at Saint Joseph's Oratory is one of the most important of North America. It was inaugurated in 1955, thanks to the combined efforts of generous donors. Actually there are 56 bells that are rung by a keyboard invented in the 16th century. They were made in France at the Paccard Brothers studios whose 40,000 bells ring in the four corners of the world.

M. Emilien Allard, who has an international reputation, is the present Chimes Master (or Bell Ringer). He has a diploma from Malines (Belgium) and a "Prix International de Carillon" (1958) and has already played the principal chimes of Europe and has also given recitals at the Brussels World Fair (1958). He plays the carillon at the Oratory regularly every day.

For more than a thousand years, bells have remained the foremost symbol of peace. There is nothing to surpass them to convey the spirit of Christmas. With the exception of these later melodies "Gesu Bambino" (P. Yon), "Sainte Nuit" (Silent Night) (F. Gruber) and "Minuit, Chrétiens" (O Holy Night) (A. Adam) all have been sung in Canada since the 17th century. But the origin itself of these melodies is much more remote. They once belonged to secular popular songs. By his recitals Monsieur Allard gives us an insight into the extraordinary richness of his chime ringing art which becomes more and more popular from day to day.

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l'Oratoire Saint-Joseph
du Mont-Royal par
RCA Limitée.

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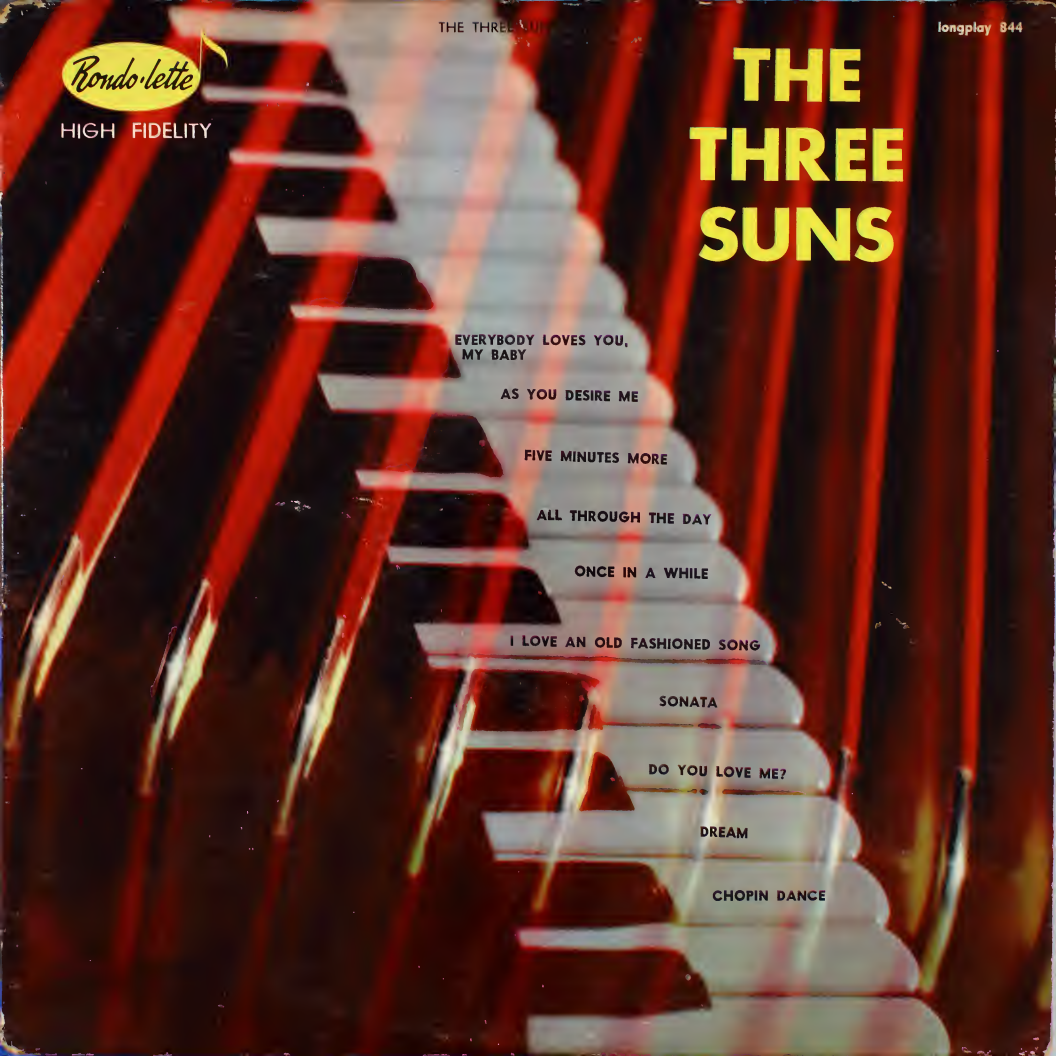
THE THREE SUNS
longplay 844
Rondo-lette
HIGH FIDELITY
THE THREE SUNS
EVERYBODY LOVES YOU, MY BABY
AS YOU DESIRE ME
FIVE MINUTES MORE
ALL THROUGH THE DAY
ONCE IN A WHILE
I LOVE AN OLD FASHIONED SONG
SONATA
DO YOU LOVE ME?
DREAM
CHOPIN DANCE

HI Rondolette FI

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828 RED NORVO TRIO—Blue Room; Exactly Like You, etc.

827 MUSIC OF TWO GREAT SHOWS—
MUSIC MAN and SOUTH PACIFIC

826 CARLOS MONTOYA Plays THE FLAMENCO FIRE GUITAR—
The Moors in Granada, etc.

825 LOUIS PRIMA Entertains—Cecilia; Caldonia, etc.

824 SIDEY BECHET—MUGGSY SPANIER in Jam Session—
Vintage 1946

823 PERCY FAITH and His Orchestra Plays—
Temptation; Dancing in the Dark, etc.

822 MARTYN GREEN in Gilbert & Sullivan's MIKADO
with James Pease and Karl Brock

821 FRANKIE LAINE Sings "That's My Desire"—
Old Fashioned Love; All of Me, etc.

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Doll Dance; Josephine, etc.

819 PAUL BARON and His Orch.—
"LONELY HEARTS"—Dark Eyes, etc.

818 JACK TEAGARDEN and Orchestra—THE BLUES and DIXIE

817 KEN GRIFFIN—My Blue Heaven; Sentimental Me, etc.

816 VIENNA IN ¾ TIME—CHARLES VANBERG and His Orch.

815 ERROLL GARNER—Stormy Weather; I Surrender, Dear, etc.

814 TWILIGHT TIME—THE THREE SUNS—
Star Dust; Girl of My Dreams, etc.

813 JAYE P. MORGAN—
Just A Gigolo; Life is Just a Bowl of Cherries, etc.

812 ALICE IN WONDERLAND—ALICE THROUGH THE LOOKING-GLASS
All Star Cast

811 DIZZIE GILLESPIE—Blue n' Boogie; Groovin High, etc.

810 DON BAKER—Organ In Pop Dance Tempos—
Minute Waltz; Melody In F, etc.

809 LOUIS PRIMA—In All Moods—Sing, Sing, Sing; Angelina, etc.

808 GAITE PARISIENNE—RIAS ORCHESTRA conducted by MANUEL ROSENTHAL

807 DUKE ELLINGTON and Orch.—Overture to a Jam Session, etc.

806 MY FAIR LADY and PAL JOEY—All the Songs

805 GORDON MACRAE—
They Say It's Wonderful; Prisoner of Love, etc.

804 HI FI SHOWS—12 Show Tunes—JOHNNY GREGORY and His
London Orch.—If I Loved You; Out of My Dreams, etc.

803 KAY STARR—THEM THERE EYES—Them There Eyes; I've Got
My Love To Keep Me Warm, etc.

802 DIXIELAND—PEE WEE HUNT & His Orch.
After You've Gone, etc.
PEE WEE RUSSELL & His Orch.—California, Here I Come, etc.

801 KEN GRIFFIN "YOU CAN'T BE TRUE, DEAR"—You Can't Be
True, Dear; Cuckoo Waltz; Donkey Serenade, etc.

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Union City, New Jersey

PRINTED IN U.S.A.

THE THREE SUNS

One of America's most popular musical groups is the Three Suns, known nonprofessionally as Al and Mort Nevin, and their cousin, Art Dunn. The boys have been playing together since 1939, when they secured their first job at the Adelphia Hotel in Philadelphia, playing in the then strange combination of guitar, organ and accordion. A little more than a year after their debut, the trio came to New York in November, 1940 and were booked at the Piccadilly Hotel, where their success was so great that they remained for a full decade.

Explanation of their success is difficult. It has been said that they play the kind of music people want to hear at a time when people want to hear it. In other words they possess a sixth sense as to what will be popular and play just that. Since the tremendous smash hits the trio scored, many similar combinations have come into being, but have offered virtually no competition to the already established Three Suns. The group got its name when the mother of Al and Mort greeted the inseparable three one day by saying "Here comes my three sons." The boys felt the title was excellent for their professional name and with the change of one letter in the name of sons, the group was born.

The instrumental effect of their playing was summed up by Mort who declared, the accordion takes the cross figures and single note melody, which is easy to listen to; then Al on guitar plays a steady, rotating, rolling beat, while Artie on the organ, keeps up a sustained background." Their theme song, Twilight Time is one of their most successful recordings, and seems to have stirred up romantic memories for almost half the nation. In an interview, Mort stated that this song is more frequently asked for than any other in their repertoire and it has not only brought people together for the first time, but has reunited divorced or separated couples. The Three Suns are virtually always sold out in their night club engagements and on radio. They are not only first class musicians but entertainers, and as such, their grasp on the public pulse is firm and will last.

SERGIO MENDES

"THE GIRL FROM IPANEMA"

featuring ANTONIO CARLOS JOBIM

ESTEREO

ATLANTIC

73.002

ESTEREO

73.002

SERGIO MENDES

"THE GIRL FROM IPANEMA"

featuring ANTONIO CARLOS JOBIM

LADO A

1. **MARIA MOITA**
   —lyra—de moraes— (3:27)
2. **SAMBINHA BOSSA NOVA**
   —jobim— (3:10)
3. **BATIDA DIFERENTE**
   —feireira—einhorn— (3:23)
4. **SO DANCO SAMBA**
   —jobim—de moraes— (3:08)
5. **PAU BRAZIL**
   —mendes— (3:13)
6. **THE GIRL FROM IPANEMA**
   —jobim—gimbel— (2:51)

LADO B

1. **USELESS PANORAME**
   —jobim— (3:26)
2. **THE DREAMER**
   —jobim—lees— (4:13)
3. **PRIMAVERA**
   —lyra— (2:39)
4. **CONSOLACAO**
   —powell— (3:19)
5. **FAVELA**
   —jobim— (5:21)

En "The girl from Ipanema", "Useless panorama & "Sambinha bossa nova", el personal es: Sergio Mendes, piano; Antonio Carlos Jobim, guitarra; Tiao Netto, bajo; Chico DeSouza, percusiones; & Art Farmer, flauta.

El personal es el mismo en "Maria moita", "The Dreamer" & "So danco samba", exceptuando a Art Farmer, quien es sustituido por Phil Woods, sax alto.

Hubert Laws, flauta, sustituye a Phil Woods en "Primavera", "Favela", "Batida diferente" & "Pau Brazil". Antonio Carlos Jobim no interviene en "Batida diferente" & "Pau Brazil".

El personal en "Consolacao" es: Sergio Mendes, piano: Tiao Netto, bajo; & Chico DeSouza, percusiones.

Graficas Foraud ltda.
Guayaquil

PEGGY LEE

CR-20187

0
7674-20187-1

PEGGY LEE

Side One

1. STREET OF DREAMS
(Sam M. Lewis-Victor Young)

2. YOU'RE BLASE
(Ord Hamilton-Bruce Sievier)

3. IT NEVER ENTERED MY MIND
(Richard Rodgers-Lorenz Hart)

4. SOMETHING I DREAMED LAST NIGHT
(Sammy Fain-Jack Yellen)

Side Two

1. MY OLD FLAME
(Sam Coslow-Arthur Johnston)

2. I'VE GROWN ACCUSTOMED TO HIS FACE
(Frederick Loewe-Alan Jay Lerner)

3. TOO LATE NOW
(Burton Lane-Alan Jay Lerner)

4. THE NIGHT HOLDS NO FEAR (For The Lover)
(Alan E. Brandt-Harry Green)

CR-20187
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JB | Feb. 86

LSC-2749 STEREO

Richard Strauss Songs

LISA DELLA CASA

Arpád Sándor at the piano

RCA VICTOR
RED SEAL

Mono LM-2749
Stereo LSC-2749

*"...an absolutely enchanting singer—
Lisa Della Casa....
They say she is as beautiful
as she sounds."*

RICHARD STRAUSS SONGS

LISA DELLA CASA, Soprano
Arpád Sándor at the Piano

Produced by Peter Dellheim
Recording Engineer: Edwin Begley

SIDE 1

Ständchen, Op. 17, No. 2
Ich wollt ein Sträusslein binden, Op. 68, No. 2
Allerseelen, Op. 10, No. 8
Für fünfzehn Pfennige, Op. 36, No. 2
Ich trage meine Minne, Op. 32, No. 1
Nichts, Op. 10, No. 2
Die Nacht, Op. 10, No. 3
Wiegenlied, Op. 41, No. 1

SIDE 2

Der Stern, Op. 69, No. 1
Nur Mut!, Op. 17, No. 5
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Mein Herz ist stumm, Op. 19, No. 6
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Ach Lieb, ich muss nun scheiden, Op. 21, No. 3
Das Geheimnis, Op. 17, No. 3
Ruhe, meine Seele, Op. 27, No. 1

Texts and translations enclosed

One late autumn day, a few years before her death in 1952, Elisabeth Schumann, Richard Strauss' famous *Rosenkavalier* Sophie and his favorite interpreter of his songs, came back to her New York apartment; as was the tradition on such occasions, her intimate friends assembled for lunch at 2 East 75th Street and—over *Würstel* and *G'spritzten*—welcomed her home.

That season she had returned to Vienna to sing a Pension Fund Concert for the Vienna Philharmonic; she had heard the new crop of singers and, full of concern, she said, "I don't know what will become of all these young, beautiful voices in ten years. No one seems to sing with *Stütze* [breath support] anymore." But then, her gaiety returned as she related the many new impressions she had had that summer. "And there was a broadcast from Salzburg," she told us, her dark eyes dancing with pleasure as she recalled the event, "a broadcast of Strauss' *Capriccio* with an absolutely enchanting new singer—Lisa Della Casa! I wish I had also *seen* her; they say she is as beautiful as she sounds."

Lisa Della Casa *is* as beautiful as her voice, and her operatic repertoire includes some of the most beloved parts Strauss wrote. She has sung all three soprano roles in *Der Rosenkavalier*, beginning with Sophie and graduating to the Marschallin via Octavian, a role she will once again interpret in the Metropolitan's '64 production. She has sung Chrysothemis in *Elektra*, the Composer and the title role in *Ariadne auf Naxos*, the Countess in the aforementioned *Capriccio*, and Salome. She also has appeared as Zdenka, the sister-dressed-as-brother of *Arabella*. And today Mme. Della Casa *is* Arabella to such a degree that very few sopranos consider it wise to even try and compete with her in this part.

What is perhaps less well known is that Lisa Della Casa—as her first RCA Victor *Lieder* recital demonstrates—is also a superb interpreter of Strauss' songs. From his output she has chosen a wide range of songs, including the popular *Zueignung*, *Ständchen*, *Allerseelen* and *Ruhe, meine Seele*. *Zueignung*, written in 1882, was the first song of the master's to appear in print; *Ständchen*, dating from 1886, Strauss wrote when he was twenty-one. From then until *Salome*, *Elektra* and *Der Rosenkavalier* put a stop to Strauss' first song outpouring, there was a steady flow of *Lieder*. With the exception of two songs, Mme. Della Casa's selections are from this first output. *Ich wollt ein Sträusslein binden* and *Der Stern*, were written later, in 1919, the year of *Die Frau ohne Schatten*.

In her charming little book, *German Song* (published by Max Parrish & Company, Ltd., London) Elisabeth Schumann who introduced many of Strauss' songs to America—with the composer at the piano, during their historic concert tour in 1921—writes of his *Lieder:*

"Richard Strauss' position is unique. No other great opera composer has won a foremost place in the realm of song. Wagner left only five songs, and they can quite fairly be regarded as mere echoes of his operas. Strauss is the first to show that a composer can earn distinction in two such opposite fields; his twofold achievement is amazing when we contrast *Salome*, *Elektra* and the many other gigantic works for stage or concert platform with his tender lyrical songs. . . ."

Mme. Schumann ends her detailed analysis of his songs with this interesting comment:

"One striking feature of Strauss' songs is that they are practically all settings of poems which no other composer has chosen. It looks as though he had deliberately avoided any which previously had been adopted. . . . The only great German lyric poets represented in his songs are Lenau, Rückert, Uhland, Goethe and Heine, and none of them by any great number. . . . Not one of Mörike's or Eichendorff's lyrics has been set by Strauss. He has obviously been more attracted by the modern poets Dehmel, Schaeck, Henckell, Dahn, Lilienecron and others of the time, and it is with their poems that he has unquestionably given of his best. . . ."

In this recording, Mme. Della Casa has the distinguished collaboration of Arpád Sándor, a trusted hand at the piano, who shared the concert stage with such recitalists as Culp, Ferrier, Hempel, Schumann, Kipnis, Heifetz, Kreisler and Piatigorsky.

Notes by GUSTL BREUER

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STEREO 5028

Schumann: Three Romances Op. 94
Britten: Six Metamorphoses after Ovid Op. 49
Saint Saëns: Sonata for Oboe Op. 166
Paladilhe: Solo de Concert

John Mack, Oboe

Eunice Podis, Piano

Pressing Imported from Europe

Telarc records

STEREO 5028

Side 1:

Robert Schumann:
Three Romances, Op. 94

Benjamin Britten:
Six Metamorphoses after Ovid, Op. 49

Side 2:

Camille Saint-Saëns:
Oboe Sonata, Op. 166

Emile Paladilhe:
Solo de Concert

John Mack, Oboe
Eunice Podis, Piano

John Mack

Recognized as one of the world's leading performers on the instrument, he has resisted the ego-centered life-style of the virtuoso soloist, preferring instead to continue to set the highest possible standards of orchestral oboe playing from his position in The Cleveland Orchestra. Though he is a reed-making genius–a master of that often exasperating aspect of the oboe (which helps account for the uncanny consistency of his playing)–he is not obsessed by reeds. Instead he continues a quest for greater integrity and sincerity in his commitment to musical values–a truly great musician whose vehicle happens to be the oboe.

This integrity he passes along with unflagging energy to his many pupils–at the Cleveland Institute of Music, the Blossom Music Festivals, and in coaching sessions with young professionals who beat a steady path to his studio door. From repairing a gouging machine to grooming an aspirant preparing for an orchestral audition–he is always ready and eager to help. The Tabuteau tradition burns brightly through his work–he constantly quotes the "maestro" in a marvelous imitation of Tabuteau's own accent. Mack's teaching also reflects his work with some of the century's greatest and most idealistic musicians–Marcel Moyse, Rudolf Serkin, Pablo Casals, George Szell–and he unselfishly shares his knowledge and experience in many forums (the "John Mack Oboe Camps", addresses to the International Double Reed Society and the Miami Oboe Symposiums).

Through all this, he finds time to spend with his musician wife and their three children, to perfect his golf game, and to indulge his taste for fine cuisine and expensive cigars! Irving Kolodin writing about another musician, Benjamin Britten, might well have been describing John Mack: "He holds high the impulse which motivates him: not to follow fads or fashions but to accomplish the best work of which he is capable."

Robert Schumann's **Three Romances**, Op. 94, were composed in 1849, the same year of the clarinet "Fantasy Pieces" and the "Adagio and Allegro" for horn.

The Romances are an important part of the instrument's literature and the only significant works to come from this period. Deceptively simple, much in Schumann's *lied* style, they present the oboist with extraordinary problems of stamina and endurance; the second romance has no rests whatever! The first romance in A minor seems the most successful because it is not obviously sectional; the second–in A major (marked *affettuoso*) has a dramatic middle section in the relative minor which makes considerable use of the instrument's low register. The third returns to A major and is in a somewhat rhapsodic mood–a middle section in F major based on a triplet motif offers the oboist a welcome rest. A coda brings the romances to a nostalgic close.

Ovid was one of the first to explore the possibilities of the idea of the *metamorphosis* in literature–a complete change of form, structure, or appearance. In 1951 Benjamin Britten composed his **Six Metamorphoses after Ovid**, Op. 49, a musical expression of six of the legends from Ovid's work. Ovid planned to collect out of Greek mythology all of the stories dealing with the magical transformation of human beings to plants, animals, or inanimate objects.

Britten composed these works for solo oboe, demonstrating his mastery of instrumental color in the way he was able to make a single instrument satisfy the ear throughout their considerable duration. They were written for Joy Boughton (daughter of composer Rutland Boughton) who was a leading figure on the London oboe-playing scene at the time.

Britten adds a short legend to each of the titles:

1. **Pan**–who played upon the reed pipe which was Syrinx, his beloved.
2. **Phaeton**–who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
3. **Niobe**–who, lamenting the death of her fourteen children, was turned into a mountain.
4. **Baechus**–at whose feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys.
5. **Narcissus**–who fell in love with his own image and became a flower.
6. **Arethusa**–who, flying from the love of Alpheus the river god, was turned into a fountain.

"There is nothing more difficult than talking about music"–so said Camille Saint-Saëns, and yet he expressed his musical philosophies most eloquently on many occasions. In his "Musical Memories" of 1919 he commented that "among artistic peoples, the most ordinary and humble objects have style. Aid this style, furthermore, is in perfect harmony with the purpose of the object. It is absolutely appropriate for that purpose in its proportions, in the purity of its lines, the elegance of its form, its perfection of execution, and above all, in its meaning."

These lines so clearly express Saint-Saëns' love for style and simplicity in form, shape, and color. He was born in the early Romantic era (1835) and lived on into the time of Debussy, Stravinsky and Schoenberg. He enjoyed great success both as composer and piano virtuoso.

The **Oboe Sonata**, Op. 166, was composed in 1921–the year of Saint-Saëns' death; (coincidentally, Francis Poulenc's three woodwind sonatas were composed in the last year of his life). Two other sonatas for woodwinds (clarinet and bassoon) were composed in the same year. A sonata for English horn was planned and sketched, but the composer's death prevented its completion. The oboe sonata – dedicated to the brilliant French oboist, Louis Bas–is in three movements and is in the key of D Major. The first movement *Andantino* opens simply and gradually gathers intensity toward a modulation to the unexpected key of E^{b}. A *poco allegro* section brings the movement to a climax of coruscating triplets, and it soon settles to a recapitulation of the opening material in the original key. The second movement–also in three sections–opens with an improvisatory passage, so suited to the oboe's "pastoral" qualities, over arpeggiated piano chords. An *allegretto* section of almost naive quality follows, over an unusually transparent piano accompaniment. The movement closes with a return to the improvisatory section reinforcing the tonality of B^{b} major. The third movement, *molto allegro*, is a virtuoso vehicle and alternates between the keys of D minor and D major. A triplet motif, almost a miniature trumpet call, is alternated with a lyrically urbane theme based on rather large arching intervals. The piece comes to a close with a brilliant and flamboyant flourish.

Emile Paladilhe (1844-1926) was active as a composer of music for the theater and produced a number of works for the Opera Comique. He received the Prix de Rome in 1860 and the Legion of Honour in 1881. The **Solo de Concert** was a *piece de concours* for the Paris Conservatoire in 1898, 1906 and 1914. An entire genre of woodwind music was written for the *concours*–generally known for its lack of originality, and primarily designed to show the competitor's technical command of his instrument. Occasionally, a work written for this purpose had real musical distinction, for example Henri Dutilleux's "Sonata" of the 1940's. The Paladilhe solo's melodies are graceful and refined and show some originality of treatment which is both charming and piquant. The work opens with a cantabile section in G minor and is joined to a gentle G major allegro by a short recitative section. Incidentally, the work was a great favorite of Tabuteau's.

Dan Stolper © 1977

Other recordings by John Mack:
Mozart *Quartet in F*, K. 370;
Loeffler *Deux Rhapsodies for Oboe, Viola and Piano.*
Telarc (Advent) 5017 / Stereo

Producer: Robert Woods
Recording Engineer: Jack Renner

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Deutsche Grammophon

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RICHARD WAGNER

Symphonie C-dur (in C major)

Ouvertüren: Faust · Rienzi

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STEREO

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Deutsche Grammophon

RICHARD WAGNER

(1813—1883)

SEITE 1:

Symphonie C-dur

Symphony in C major · Symphonie en ut majeur

1. Satz: Sostenuto e maestoso — Allegro con brio [10'55]
2. Satz: Andante ma non troppo, un poco maestoso [10'36]
3. Satz: Allegro assai — Un poco meno allegro — Tempo I — Meno allegro — Presto [5'52]

SEITE 2:

4. Satz: Allegro molto e vivace — Più allegro [6'09]

Eine Faust-Ouvertüre

Faust Overture · Ouverture «Faust»

[10'33]

Ouvertüre zu »Rienzi«

Overture to "Rienzi" · Ouverture de «Rienzi»

[12'26]

Bamberger Symphoniker
Dirigent: Otto Gerdes

Richard Wagners *C-dur-Symphonie* wurde zum ersten Male 1832 in Prag aufgeführt. Sie steht Beethovens zweiter Symphonie in D-dur nahe, obschon einige Themen an Mozart erinnern und andere Charakteristika — ganz besonders die orchestrale Farbe — an Weber denken lassen. Zwar kein unbedingt reifes Werk, beanspruscht es trotzdem Bedeutung, denn es beweist, wie vollkommen Wagner Konzeptionik und klassische Gestaltung beherrschte. Die Behandlung, Aufeinanderfolge und Auszarbeitung der Themen, ihre Vorbereitung und Entwicklung weisen bereits auf den grossen Komponisten. Der zweite Satz, ein sehr melodiöses Andante ma non troppo, un poco maestoso, das uns ohne Zweifel an das Andante von Beethovens fünfter Symphonie in c-moll erinnert, ist der Ausdruck eines eleganschen jungen Romantikers der Orchestermusik. Am gelungensten scheint das Scherzo, in dem ein frisches und übermütiges Thema entwickelt wird. Eigentümliche Effekte weisen bereits auf das spätere Wagnerische Idiom, wie z. B. der ist-moll-Dreiklang der Fagotte und Klarinetten, der unmittelbar dem Dominant-Septakkord in C-dur des ganzen Orchesters folgt. 1837 lernte Wagner den Roman «Rienzi» von Edward G. Bulwer Lytton kennen. Der dichterische Stoff beeindruckte ihn so tief, dass er sich schon 1838 in Mitau mit dem Text befasste. 1839, während seines Aufenthalts in Riga, begann er mit der Komposition, die er am 23. Oktober 1840 mit der Fertigstellung der Ouvertüre beendete. Als Modell diente Wagner die italienische Oper, ganz besonders die Spontinis. Tatsächlich gibt die Handlung, die uns in das Rom des 14. Jahrhunderts versetzt, Anlass zu grossen Chorpassagen, glänzenden Auftritten und Balletten. Die Ouvertüre ist ganz in der klassischen Sonatenform gehalten und beginnt mit einem langen Trompetensignal, das später zum Befreiungsruf des Volkes gegen den Adel wird. Das sofort sich anschliessende zweite Motiv vom Gebet Rienzis aus dem fünften Akt wird vom ganzen Orchester in äusserst dramatischer Weise verarbeitet. Das Allegro, das mit einem modulierenden Thema aus dem Finale des ersten Aktes anhebt, wird von der Schlachtenhymne «Santo spirito cavaliere» geprägt, die voll und kräftig in den Bläsern auftlingt und mit Rienzis Gebet-Motiv «Allmächt'ger Vater» alterniert. Ein Motiv vom Ende des zweiten Aktes beschliesst die Exposition in Form eines Galopps und rahmt quasi die von der Schlachtenhymne getragene Durchführung; denn auch in der Reprise erscheint es zusammen mit dem modulierenden Thema, man aber von den Bläsern neuartig konstruiert. Die Schlachtenhymne, molto più stretto, schliesst in brillantester Weise das Ganze als Coda ab.

Der stoffliche Hintergrund von Wagners *Faust-Ouvertüre*, komponiert im Jahre 1840 und umgearbeitet 1855, entstammt dem ersten Teil von Goethes «Faust», und zwar den Versen:

»Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen,
Der über allen meinen Kräften thront;
Er kann nach aussen nichts bewegen,
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst.«

Zweifellos hat sich Wagner mit Faust identifiziert, um so mehr als eben diese Philosophie seiner eigenen Weltanschauung sich fremd war. Die Partitur beginnt mit einer schweren, schwülen Einleitung, nach welcher das Faust-Motiv eingeführt wird. Die Holzbläser antworten flehend, gleich einem frommen Gesang, um sofort wieder abzuschrecken und das Faust-Motiv dumpf klagen zu lassen. Dieses Faust-Motiv beherrscht das sehr lebendige Allegro, in dem sich dromatisch folgende Oktavsprünge den suchenden und ringenden Charakter hervorkehren. Zwar tritt auch hier ein zweites Motiv in den Oboen und den zierlich auflichtenden Flöten auf. Aber gerade dieses nimmt schon in der Durchführung einen drohenden Charakter an. Am Beginn der Reprise stürmt das Faust-Motiv wild vorwärts; doch — obschon sanfte Klänge wie in Verklärung zu strahlen scheinen: Faust ist zusammengebrochen und resigniert.

Albert Leyna

Richard Wagner's *Symphony in C major* was first performed at Prague in 1832. It has an affinity with Beethoven's Second Symphony in D major, although some of its themes are reminiscent of Mozart, and other characteristics—especially its orchestral colouring—suggest Weber. While it is not a wholly mature work, it has a significance of its own, as it shows what complete mastery Wagner had of counterpoint and classical construction. The treatment, succession and working out of its themes, their preparation and development already bear the stamp of a great composer. The second movement, an extremely melodious Andante ma non troppo, un poco maestoso, which is undoubtedly reminiscent of the Andante of Beethoven's Fifth Symphony, expresses in orchestral terms the emotions of an elegiac young romantic. Perhaps the most successful movement is the Scherzo, in which a fresh and exuberant theme is developed. Certain effects point to the later Wagnerian idiom, for example the A flat minor triad played by the bassoons and clarinets immediately after the dominant seventh chord in C major of the full orchestra.

In 1837 Wagner read E. G. Bulwer Lytton's novel "*Rienzi*". The subject impressed him so profoundly that he began to fashion a libretto from it at Mitau in 1838. During 1839, while he was at Riga, he started work on the composition of his opera "Rienzi, the Last of the Tribunes", and this was finished with the completion of the Overture on the 23rd October 1840. Wagner based himself on Italian operas, especially those of Spontini. The action, which is set in 14th-century Rome, certainly provides opportunities for great choral passages, splendid scenic effects and ballets. The Overture is in classical sonata form and begins with a long trumpet call, which later signifies the struggle of the Roman people to gain their freedom from the oppression of the nobles. The Allegro, which opens with a modulatory theme from the finale of the first act, is dominated by the battle hymn "Santo spirito cavaliere", which is blared out powerfully by the wind, and alternates with the theme of Rienzi's prayer "Allmächt'ger Vater". A motif from the end of the second act concludes the exposition in the form of a galop, and frames the development section based mainly on the battle hymn; it also appears in the recapitulation, together with the modulatory theme, but now differently contrasted by the wind. The battle hymn, molto più stretto, concludes the Overture as a most brilliant Coda.

The subject of Wagner's *Faust Overture*, which was composed in 1840 and revised in 1855, is based on the following lines from the first part of Goethe's "Faust":

"The God who dwells within my breast,
Can animate my inmost self,
He thrones above my every power,
But nothing can attain outside,
So my existence is a burden,
Death desired, my life abhorred."

Undoubtedly Wagner identified himself with Faust, all the more so on account of the fact that this philosophy was in line with his own outlook on life. The Overture begins with a heavy, oppressive introduction, after which the Faust motif is heard. The woodwind reply with a heartfelt plea, like a pious song, but break off abruptly when the Faust motif again sounds out hollowly. This Faust motif dominates the extremely vigorous Allegro, in which octave leaps, following one another chromatically, highlight the idea of seeking and struggling. Here again a second motif appears in the oboes, embellished by the flutes. However, this takes on a threatening character in the development section. At the beginning of the recapitulation the Faust motif storms wildly forward, but—although gentler sounds shine through as though during a period of transfiguration—Faust is broken and resigned.

La symphonie en ut majeur de Richard Wagner fut donnée en première exécution à Prague en 1832. Elle se rapproche de la seconde symphonie de Beethoven, encore que quelques-uns de ses thèmes évoquent Mozart et que d'autres éléments caractéristiques — tout particulièrement la couleur orchestrale — fassent penser à Weber. Sans être une œuvre d'une maturité absolue, elle mérite néanmoins d'être prise en considération car elle prouve quelle maîtrise du contrepoint et de la forme classique Wagner détenait. Le traitement, la succession et l'élaboration des thèmes, leur préparation et leur développement font déjà pressentir le grand compositeur. Le deuxième mouvement, un Andante ma non troppo, un poco maestoso extrêmement mélodieux qui nous rappelle sans aucun doute l'Andante de la cinquième symphonie en ut mineur de Beethoven, est l'expression d'un jeune musicien romantique élégiaque de la musique orchestrale. Le Scherzo, qui développe un thème frais et enjoué, semble être le morceau le mieux réussi. Des effets spécifiques, tels que par exemple le triple accord en la bémol mineur des bassons et des clarinettes succédant immédiatement à l'accord de septième dominante en ut majeur de tout l'orchestre, annoncent déjà le futur langage wagnérien.

En 1837 Wagner fit la lecture de «*Rienzi*», roman d'Edward G. Bulwer Lytton, dont le sujet l'impressionna si profondément qu'il se mit dès 1838, à Mitau, à l'élaboration du livret. En 1839, lors de son séjour à Riga, il en entreprit la composition qu'il termina le 23 Octobre 1840 par l'Ouverture. C'est l'opéra italien, et tout particulièrement celui de Spontini, qui servit de modèle à Wagner. En effet l'action, qui nous ramène à la Rome du quatorzième siècle, offre prétexte à de grandes scènes chorales, à de brillants cortèges et ballets. L'*ouverture* obéit dans son entier à la forme sonate classique. Elle débute par un long appel de trompette qui deviendra plus tard l'appel du peuple à la révolte contre la noblesse. Le second motif qui s'y enchaîne directement, celui de la prière de Rienzi tiré du cinquième acte, est soumis par l'orchestre entier à un traitement extrêmement dramatique. L'allegro, débutant par un thème modulant emprunté au finale du premier acte, est traversé par l'hymne de bataille «Santo spirito cavaliere» qui retentit dans toute sa plénitude et sa puissance aux cuivres, alternant avec le motif de la prière de Rienzi «Allmächt'ger Vater» (Père tout-puissant). Un motif du finale du second acte conclut l'exposition sous forme de galop, encadrant pratiquement le développement basé sur l'hymne de bataille, car ce motif réapparaît dans la reprise, avec le thème modulant, cette fois confié aux instruments à vents et vivement contrasté. L'hymne de bataille, molto più stretto, sert de coda extrêmement brillante au tout.

La *Faust-Ouverture* de Wagner, composée en 1840 et remaniée en 1855, a pour base littéraire les vers suivants provenant de la première partie du «Faust» de Goethe:

«Le Dieu qui habite en mon cœur,
Peut agiter mon âme jusqu'en son tréfonds,
Lui, qui trône sur toutes mes forces,
Ne peut rien mouvoir au dehors,
Et ainsi l'existence m'est à charge,
La mort souhaitable, la vie odieuse.»

Il est d'autant plus indubitable que Wagner s'est identifié à Faust que cette philosophie n'était justement pas étrangère à sa propre idéologie. La partition débute par une lourde et accablante introduction à laquelle succède l'exposition du motif de Faust. Les bois y répondent par une supplication, semblable à un pieux cantique, pour se taire aussitôt et laisser le motif de Faust s'exprimer en une sourde plainte. Ce motif de Faust domine l'Allegro très animé dont des successions dromatiques d'octaves soulignent le caractère de quête et de lutte. Un second motif à beau surgir aux hautbois et, sous un éclairage plus serein, aux flûtes, il n'en reste pas moins dû le développement tout caractère menaçant. Au début de la reprise se déchaîne dans une impétueuse progression le motif de Faust, en dépit de nuances harmonies semblent propager un sorte de transfiguration, Faust est vaincu et résigné.

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Aufnahmeleiter · Recording Supervision · Directeur de l'enregistrement: Werner Mayer
Toningenieur · Recording Engineer · Ingénieur du son: Klaus Scheibe
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EXTREME RARITIES - LP 1004

HOT JAZZ ON FILM

Volume 2

Side One:

1. Falling Star—Bunny Berigan and his Blue Boys with Connee Boswell—Early 1942—Featuring Bunny Berigan, tp & Stan Wrightsman, p-others unknown.

2. Memphis Blues—Duke Ellington and his Orch. with Mae West—April 1934 — Arthur Whetsel, Cootie Williams, Freddy Jenkins, tp-Joe Nanton, Juan Tizol, Lawrence Brown, tb-Johnny Hodges, Otto Hardwick, as-Barney Bigard, cl & ts-Harry Carney, bs-Duke Ellington, p-Fred Guy, g-Wellman Braud, b-Sonny Greer, dm.

3. Nagasaki—Jimmie Lunceford and his Orch.—Mid 1936—Eddie Tomkins, Paul Webster, Sy Oliver, tp-Elmer Crumbley, Russell Bowles, Eddie Durham, tb-Willie Smith, Laforet Dent, Dan Grissom, as-Joe Thomas, ts-Earl Carruthers, bs-Eddie Wilcox, p-Al Norris, g-Moses Allen, b-Jimmy Crawford, dm.

4. I Know That You Know—Benny Goodman Quintet—September 1942—Benny Goodman, cl-Jimmy Rowles, p-Dave Barbour, g-Cliff Hill, b-Frankie Carlson, dm.

5. Loveless Love—Claude Hopkins and his Orch.—1933—Albert Snaer, Sylvester Lewis, Ovie Alston, tp-Fernando Arbello, Fred Norman, tb-Edmond Hall, as, bs, cl-Gene Johnson, as, cl-Bobby Sands, ts-Claude Hopkins, p-Walter Jones, g-Henry Turner, b-Pete Jacobs, dm.

6. Now Baby or Never—Billie Holiday with Count Basie and his Seven—1950—Clark Terry, tp-Marshall Royal, cl-Wardell Gray, ts-Count Basie, p-Freddie Green, g-Jimmy Lewis, b-Gus Johnson, dm.

7. Air Mail Special—Count Basie and his Orch.—Mid 1941—Buck Clayton, Ed Lewis, Al Killian, Harry Edison, tp-Dickie Wells, Robert Scott, Eli Robinson, tb-Earl Warren, Tab Smith, as-Buddy Tate, Don Byas, ts-Jack Washington, bs-Count Basie, p-Freddie Green, g-Walter Page, b-Joe Jones, dm.

8. Jubilee—Louis Armstrong and his Orch.—1937—Louis Armstrong, tp-others unknown.

Side Two:

1. I Can't Give You Anything But Love—Louis Armstrong and his Orch.—Mid 1944—Louis Armstrong, Jesse Brown, Thomas Grider, Andrew Ford, Lester Currant, tp-Taswell Baird, Adam Martin, Larry Anderson, tb-John Brown, Willard Brown, as-Teddy McRae, ts, cl-Dexter Gordon, ts-Ernest Thompson, bs-Ed Swanston, p-Ermet Slay, g-Alfred Morre, b-James Harris, dm.

2. Goin' To Chicago—Jimmy Rushing & Joe Williams with Count Basie and his Orch.—July 1962—Thad Jones, Fip Richard, Sonny Cohen, Al Aarons, tp-Henry Coker, Quintin Jackson, Benny Powell, tb-Marshall Royal, Frank Wess, as-Eric Dixon, Frank Foster, ts-Charlie Fowlkes, bs-Count Basie, p-Freddie Green, g-Art Davis, b-Sonny Payne, dm.

3. Mop Mop—Ben Webster and his Sextet — 1959 — Buck Clayton, tp-Vic Dickenson, tb-Ben Webster, ts-Hank Jones, p-George Duvivier, b-Joe Jones, dm.

4. Chelsea Bridge — Ben Webster and his Sextet—1959 — Same Personnel

5. C Jam Blues — Ben Webster and his Sextet — 1959 — Same Personnel

6. Pagan Love Song—Bob Crosby and his Orch.—February 1938—Yank Lawson, Billy Butterfield, Charlie Spivak, tp-Ward Silloway, Warren Smith, tb-Matty Matlock, Joe Kearns, as-Eddie Miller, Gil Rodin, ts-Bob Zurke, p-Nappy Lamare, g-Bob Haggart, b-Ray Bauduc, dm.

All of the selections on this LP were recorded directly from original 16mm film soundtracks, and are herewith commercially issued on record for the first time.

GOODY

marlow on ten

Janet Marlow on Ten-string guitar

side a

Waltz opus B
Augustin Barrios Mangore

Andante opus 14
Ludwig van Beethoven
arranged for ten-string guitar by Janet Marlow

For Sound Reasons
Janet Marlow
(Japanese koto & ten-string guitar)

Time Alone
Janet Marlow
(duet on ten-string guitar)

17:30

side b

The Bees
Augustin Barrios Mangore

Gigue
Johann Sebastian Bach
arranged for two guitars by Oscar Castro-Neves

Bachianas Brasilieras No. 5
Heitor Villa-Lobos
(guitar & voice)

Three Sketches:
Homage to Manuel De Falla
An Instrumental Fragment
Upon a Bulgarian Song
Leo Brouwer

18:30

produced by
Janet Marlow & Tim Bomba

engineered by
Tim Bomba

recorded at
Wizard Sounds, Inc.
Briarcliff Manor, N.Y.

assistant engineers
Caryl Wheeler & Francis Manzella

studio manager
Warren Hammer

additional recording
Evergreen Studio, N.Y.C.

photography & cover design
David Soliday

layout & graphics
Patricia Wells

this album is dedicated to
the late Michael Spivakovsky Marlow,
my father

special thanks to
Alan Brennan, Tim Bomba, Polly Cook, Susan Osborn, Sandy Stricklin, Gene Marlow, Estelle Marlow, Michael Schwartz, Gordon Johnson, Joey Johnson, Paula Frizzo, Bill Lauf, Jr. and Oscar Castro-Neves
most special thanks to
Jas Obrecht

Janet Marlow has dedicated herself to expanding the classical guitar and its repertoire. An artist of passion and grace, she developed her considerable technique during studies with Leonid Bolotine at New York's Mannes College Of Music and with Narciso Yepes in Spain. On stage and album, though, Janet Marlow remains refreshingly untraditional in her approach to performance. Her unusual guitar–a 10-string classical carved by Madrid's Paulino Bernabe–allows her to create arrangements and tonal colorations not possible on the standard 6-string. Ms. Marlow is also unafraid to employ such modern electronic enhancements as onstage echo effects or studio overdubbing (a process that allows her, in essence, to play duets with herself).

Expressive renderings of compositions by Augustin Barrios Mangore open both sides of the album. The sprightly "Waltz Op. 8" is notable for its clean execution and bright tones. A technical tour-de-force, "The Bees" uses rapid scale and arpeggio passages to suggest a bee in flight. The music of Ludwig van Beethoven is often considered too complex for conventional guitar, since much can be lost in transcription. The additional notes available on the 10-string, however, have allowed Janet to create a stately arrangement and elegant performance of "Andante From Sonata For Piano, Op. 14."

Johann Sebastian Bach's contemporary-sounding "Gigue," arranged by Oscar Castro-Neves from "Suite in Dm For Violin," juxtaposes a jazz-waltz rhythm track with a dancing melody. Pure tones above brilliant arpeggios breathe new life into Heitor Villa-Lobos' "Bachianas Brasilieras No. 5." Janet sings an English translation of the lyrics in a rich, resonant alto. The guitarist handles the sometimes meditative, sometimes disquieting rhythms of contemporary composer Leo Brouwer's "Three Sketches" with aplomb, especially where exaggerated bass figures support often dissonant melodies.

Janet Marlow shines brightest in her originals. A celestial improvisation. "For Sound Reasons" was recorded with 10-string guitar and a 13-string Japanese koto played with three traditional ivory picks. (A digital delay provides the koto's echo effect.) One of the LP's most stirring moments occurs when koto and guitar play in unison. The introspective "Time Alone" samples from a wider swath of the artist's rainbow palette of tones and techniques. Unexpected time changes and stylistic shifts (such as going from an arpeggio section to double-time samba rhythms to modal chord strums) enhance the piece's emotional power.

A sensitive combination of the conventional and unique, Marlow On Ten creates a flowing collage of sound paintings. With its release, Janet Marlow establishes her place among the most distinct new voices of classical guitar.

–Jas Obrecht
Guitar Player Magazine

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STEEL PULSE
EARTH CRISIS

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TIGHT ROPE

THRONE OF GOLD*

ROLLERSKATES†

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EARTH CRISIS†

BODYGUARD

GRAB EDUCATION**†

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JIMMY HAYNES: BASS & LEAD GUITAR
*CARL ATKINS: SAX SOLO
RICHARD BAILEY

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ENGINEER: DAVE LESTER
DIGITAL RECORDING: JACOBS STUDIO, FARNHAM, SURREY
†REMIXED & EDITED—SOUND WORKS, N.Y.C.
THANKS TO ANDY, FRAN & RICK
MIXED BY: TERRY BARHAM, DENNIS THOMPSON & MARK STENT
**ORIGINAL PRODUCTION: DEL NEWMAN
†DIGITAL ENGINEER: MIKE MORONGELL
MASTERED AT STERLING SOUND BY TED JENSEN
PHOTOGRAPHY: COLIN BROOKS (THE BAND)
UNITED NATIONS HIGH COMMISSIONER FOR REFUGEES (AFRICAN PEOPLE)
JIMMY ELLIS (KU KLUX KLAN)
ART DIRECTION, DESIGN & GRAPHICS: NEVILLE GARRICK

HEBREWS CHAP. 2 V. 15
"AND DELIVER THEM WHO THROUGH FEAR OF DEATH WERE ALL THEIR LIFE TIME SUBJECT TO BONDAGE."

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Italian Troubadour Songs * Hugues Cuenod

mono

ITALIAN TROUBADOUR SONGS

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HUGUES CUENOD * HERMANN LEEB

TENOR *LUTE*

A WESTMINSTER RECORDING

ITALIAN TROUBADOUR SONGS

CLP 1847
(XWN 9609)
A Westminster Recording

HUGUES CUENOD *(tenor)* Herman Leeb *(lute)*

THE MUSIC

SIDE ONE

Band 1. JAKOB ARCADELT (1514–1557) Voi mi ponest' in foco

Voi mi ponest' in foco per farmi ard'e mio dil, donna, perire; e perché questo mal vivere a poco, Ch'i piante ridotto piasti! i mio languire. Hor io vivo ben dire: Levate le mi martire, Che di due morte, che mi duse morte, io non posso morire.

Band 2. TOMASO CIMELLO (fl. 1545) Canzona villanesca (Peasant song)

Gli occhi tuoi sono due moricolette E due penne di corvo son le ciglia e dove se stermita. Non sole esser mentaste. Se non ti voglio bene che non ne vengo e mene, E dove se sermini non sole esser amo tale.

Band 3. FRANCESCO LANDINO (1325–1397) Angelica bella

Angelica bella venuta in terra, dunque siascun chiama! Veder bellezza virtù arti vazzosi e leggiadria.

Band 4. ANONYMOUS: Del crud'amor

Del crud'amor io sempre mi lamento E del suo crud che mi pasco nel petto Ch'io son costretto Per mio dura sorte servir a chi mi dona con ngar' hor la morte Nelli notte, nel dì fin ha'l tormento così mi strigge E mia pensato di letto dolo non costretto per mia dura sorte, Servir a chi mi dona. Chi mi dono ogn'hor la morte Ma spero presto uscir di tanto stento E di mutar un'altra fantasia. Amma mia Insciate di servire, anche ch'io sappia certo di morire, Servir a chi, servir a chi mi dona, Servir a chi mi dona ogn'hor la morte.

Band 5. MARCO CARA (d. 1527) Frettola (Ballad)

Non è tempo d'aspettare quando se ha bonazo e vento. Che si vede in un momento ogni cosa variate.

Band 6. MARCO CARA: Io non compro più speranza

Io non compro più speranza ch'egli e falsa mercanzia A dar sol attendo via quella poca che m'avanza. Cera un tempo io comprai hor la vendo a bon mercato E consiglio benche mia non se compre io sventurato, Ma più presto nel sao stato se ne resti con consianza. Io non compro . . . E sperare e corre il sagno che per pigl ricco in nulla E sperare e proprio il bisogno de chi al vento si trasulla El sperare sovente a nulla dal continua la sua danza io non compro . . .

Band 7. CYPRIANO DE RORE (1516–1565) Vergine pura

Vergine pura, d'ogni part' in terra del tuo parto gentil fatiosda e pietosa, ch'alumi questa vita e l'alto' adorni, per te il tuo figlio e quel del sommo padre, per te il tuo figlio, o fenestra del cil lucent' altera vond' a sommo ben sia gli estremi giorni; e fa tutt'i termeri altri oggiorni vela tu fosti eletta, vergine benedetta, ch'il piano d'Eva in allegrezza torna, fummi, che pria, ch'io sia morto degno senza fin', o beata, già coronata nel superno regno.

Band 8. GIULIO CACCINI (1550–1618) Fere selvaggie

Fere selvaggie, che per monti errate, Il piè fermate in quei verdi pioggie. Udite il mio lamento, ch'a talor per pietà fermato il vento. Filide mia, mia Filide bella, M'è sì rubatella, si spietata e rio, che mi vede morire, che mi vede morire ne vuol moverd'il mio cordoglio udire. Per lei mi struggo come gel al foco, ne trovo loco s' io m'assid' o fugge, tal ch' ond' vant' e stanco sento lo spirto c'l cor vengir mi manco. Dietti voi, se di me vi calle, ch'i mor pian male ven da gl'occhi tuoi. Dietti che rimiri, mentre ch'io moro, Ahimeo i miei martiri.

Band 9. GIULIO CACCINI: Deh, dove son fuggiti

Deh, dove son fuggiti, deh, dove son fuggiti gl'occhi dei quali eroti! io son ancor cener onai. Aure, aure divine, ch'erate portegrate in questa guit? e in quale Deh, recate novella dell' alma face loro. Aure ch'io me ne moro, deh, recate novella dell' alma face loro. Aure, aure ch'io me ne moro!

Band 10. GIULIO CACCINI: Al fonte, al prato

Al fonte, al prato, al bosco, all'ombra, al fresco fiato, ch' al caldo spavento, pastor correse, ciascun ch'ho sete, ciascun che stanco riposi il fianco! Faggi le noia, fuggia il dolore, sol riso e gioia; sol cato amore, nosco reggiono, ne lutti gierti, non s'odia mai querele o bali! Ma dolce canto di vagli uccelli pe'l verde manto degli arbuscelli risuoni sempre con nuove tempre, mentre ch'al onde eco risponde, E mentre alletta quanto più piante lo zicilietto con rocke ch'al sonno dolce ch'el caldo molce e noi pian piano con lei continuo.

Band 11. GIULIO CACCINI: Amor, ch'attendi

Amor, ch'attendi, Amor, che fai? Su, che non prendi gli strali omai? Amor, per vendetta, Amor, saetta quel cor, ch'altero sdegna? tuo impero! Amor possenza, Amor cortese, dirà la gente pur arse e prese, quella crudele, che di pietate fuoga e di pianti schernia gli amanti. Dall' alto cielo fulmina, Amor, ch'ardi, e quella siete piove, ma lo stral d'oro s'ami d'allora . . . Che di posanza ogni altro avanza.

Band 12. GIULIO CACCINI: O, che felice giorno

O, che felice giorno! O, che felice ritorno Oh, what a happy day. Oh, what a gay return revives my dead heart. How much delight I feel, my joy, my life, my endless happiness. Here my love and the dear souls those adorn, here I see her happy look and beautiful eyes, dear eyes, eyes brighter than sun. Now I do not feel sorrow in my heart, but happiness because my chase and beautiful, my shining star came back. The sun, the air and the who gives me new life came back.

Band 13. GIOVANNI PIETRO BERTI (d. 1638) Dove sei gita

Dove, dove sei gita, oh, libertà guidati? Dal dì, che mi lasciasti, sempre mi sento core, onde fuggendo a voto tu mi lasciasti solo, un tristo, lasso, e di cor sol ed ombra sono, di funesse amarezze contristo mie sfiorezze. Dove, dove sei ito, oh, libertà, guidati! Addio per sempre addio, libertà, dal cor mio, sempre addio, libertà, dal cor mio.

Band 14. MARTINO PESENTI (1600–1658) O Biondetta lascivette

O Biondetta lascivetta pastorella, Lillula, pastorella tutta bella. Se verzosa, se ritosa io ti miro, ahi sospiro! O rubella ninfa bella, Lillula, d'amor fregiglio, d'Amor fregiglio! Se ridente pur sovente io ti miro, ahi sospiro! O Lilletta pargoletta, Lillula, Lillula, amata, Lillula ingrata! Mentre canti tra gli amanti io ti miro, ahi sospiro!

Band 15. MARTINO PESENTI: Così Nilo cantò

Così Nilo cantò, fuor d'ogni affanno, D'un corrente ruscel lungo la sponda, ne'la stagion ch'e gioventù dell'anno, al di mormorare dell'onda, ch'anch'ella dir sentiva nel lor to cure, in le dolce ma e grave: O libertà, libertà soave, anch'io ti godo!

Oh, where did they flee, oh, where disappeared the eyes for which I wandered? I am dead now. Airs, divine airs, wandering everywhere, oh, bring news to the dark of my heart. Divine airs, I am dying, bring news to the light of my heart. Airs, airs I am dying.

To the spring, to the meadow, to the woods, in the shadow, in the fresh air that takes away the heat, hurry shephard, hurry he who is thirsty, he who is tired, and rest. Let griefs and cares fly away, let sorrow and pain fly, love and happy days, remain. Let's hear no hard words or sighs but only the sweet singing of birds on the small green trees, and may they sing again and again, always with new vigour, while the waves echo their song. And while the little grasshopper soothes with her hearse notes, the heat smoothes our gentle skept and slowly we sing with her.

Love, what are you waiting for? Love, what are you doing? Come, why not take the arrows? Love, Revenge, Love, pierce that heart which disdains your empire? O mighty Love, courteous Love, people will say that the cruel one, with laments and tears, who derided her lovers, will be taken by you. Arrow thunderbolt from the high sky arrow of Delo flashes lightning, but the golden arrow adorned with laurel as its power is above all.

SIDE TWO

Band 1. MARCO FARCINELLI: Amore, ch'attendi

Love, what are you waiting for? Love, what are you doing? Come, why not take the arrows? Love, Revenge, Love, pierce that heart which disdains your empire? O mighty Love, courteous Love, people will say that the cruel one, with laments and tears, who derided her lovers, will be taken by you. Arrow thunderbolt from the high sky arrow of Delo flashes lightning, but the golden arrow adorned with laurel as its power is above all.

Band 2. MARCO FARCINELLI: Madrigale

Ogni mio giorni fagaci, o breve vita, ormé, ti sei spartita, gli tempo, o sentir pianto, la rigorosa tromba davanti a te, quasto Signor, chiamarmi. Già nel cor mi rimbomba il formidabil suono, misterre mi di mai, Signor, perdonal

Band 3. VINCENZO CALESTANI (fl. 1600) Donna, Dorinda mia

Fermo, Dorinda mia, deh fermo il piè, fermo, ascoltami, ascoltami, ascoltami, i passi Eh! torna indietro, mia Dorinda, torna e ferbo bello e mio bel sol, e fermo, il piè velocc. E fermo, e fermo, e poi, e volgi gl'occhi crudel. Volgi le piante bel sol, e fermo, e fermo, e fermo, e fermo, e volgi gl'occhi crudel. Volgi le piante al tuo fedel quanto adoriamo e sempre amiamo.

Band 4. ANDREA FALCONIERI (1586–1656) Donn'ingrata

Donn' ingrata, senza amore, poi per te Falma è mia, e tu, hearet la dying; yet still persistent and strong, you care little for my death. If I sery you and am faithful, you never me pay. O cruel one. This, therefore, is the reward for my love. For my faithfulness. That's what happens to those who believe in Woman from you, ungrateful one, I wish for nothing but a glance, a sweet glance, but alas, instead I receive cruel looks, I am unwelcome and mistreated. That's how it is, for those unlucky ones!

Band 11. RAFFAELLO RONTANI (d. 1622) Caldi sospiri

Caldi sospiri, ch'uschie dal core, deh vite volanzio nel sol, e ch'ardete, deh, Dite' alla cruda ch'io l'amo e adoro, che mirì, ch'io morro fra tanti martiri. O caldi sospiri! Caldi sospiri, sia scudo la fede, che sogio io ne ho ch'in m'ardi non si ved dosi e nol crede! Siate i guerrieri voi, l'arme di dolore, ferite quel cor; gitta l'anima spiri. O' caldi sospiri! Caldi sospiri, correte da Chlori pungete il bel petto, temprat l'mi'ardere. E poi felici canginsieri in canto, e in gioia il mio pianto se cangia desiri. O caldi sospiri!

Band 12. ANONYMOUS: Ave mitis, ave pia (Lauda, c. 1460)

Ave mitis, ave pia ave quae pondis benitia. Ecoutez pecceatorbus ad te confugientibus.

Warm sighs, coming from my heart, fly to the element of heavens! Tell the cruel one that I love her, that I adore her. Tell her I die, that I suffer many agonies. O warm sighs! Warm sighs! Shield my faith, that faith, alas, I have, and I know no influence on and does not believe me! You be the warriors, sorrow be the weapons, and wound that heart before my soul dies. O warm sighs! Run to Chloe, pierce her breast and cool my passions! And then, happy, turn into song, and in joy my tears will change to desires. O warm sighs!

Ave mitis, ave pia (Lauda, c. 1460) O gentle. O holy One. O Victim who bearest the sin burdens. Sinners, turn to heaven for refuge.

THE ARTISTS

HUGUES CUENOD, acclaimed by the world's most versatile vocal artists, says that his musical career really began when Nadia Boulanger, realizing that his vocal quality and musical style were ideally suited to the demands of early music, asked him to sing the Bach cantatas for her lectures. Inspired by Madame Boulanger, Hugues Cuenod has made an intensive study of the two distinct fields of early music and modern music, and he is on equally good terms with the religious mysticism of Heinrich Schütz and the contemporary buffoonery of Jean Francaix. Mr. Cuenod explains his artistic goal in these words: "Though I earn my living by music I consider myself a dilettante, who thinks primarily of business. I prefer the epicurean way, to choose what is most interesting and musically rewarding."

HERMANN LEEB, one of the world's greatest guitarists and lutenists, studied with Pujol and with Segovia after completing his studies at the Vienna Academy of Music. He has made many European concert tours, has recorded many instruments, has been Director of Music for Radio Zürich, and he has done a great deal of research to bring to light forgotten masterpieces of music for the guitar and the lute. He also has played modern music, and several modern composers have dedicated works to him.

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Shillelagh International

STEREO

"Words Included on Sleeve Inside"

IRISH MIST.....The Bards

SIDE ONE

1. HIRING FAIR 2:26
   (Traditional)
2. THE RISING OF THE MOON 2:40
   (Traditional)
3. THE HILLS OF CONNEMARA 2:09
   (Traditional)
4. GO LASSIE GO 3:14
   (Traditional)
5. THE BLACK VELVET BAND 2:46
   (Traditional)
6. THE SWALLOWS TAIL/THE MERRY BLACKSMITH 2:48
   (Traditional Reels)

SIDE TWO

1. THE WAXIES DARGLE 2:10
   (Traditional)
2. TWICE DAILY 2:58
   (Traditional)
3. NANCY WHISKEY 3:01
   (Traditional)
4. THE GEM OF THE ROE 3:28
   (Traditional)
5. THE JOLLY BEGGAR 3:30
   (Traditional)
6. THE FOUR POSTER BED/THE MASON'S APRON 2:43
   (Traditional Reels)

We had our first opportunity to play to American audiences when we travelled from Ireland to Washington, D.C. to perform in Matt Kane's Bit O' Ireland. Since then we have performed in the Emerald Isle Pub, Chicago, Illinois; The Keg Room, Springfield, Massachusetts and The Irish Pub, West Harwich, Massachusetts.

In each of these venues, we have met friendly, courteous people and have received a brand of "American Hospitality" which we would call "Irish". We have been impressed by the peoples' enthusiastic approach to our songs and their eagerness to learn the words and choruses. So with this in mind, we have made this album for our friends in America.

THE BARDS

MARTIN McELHONE:
Mandolin
Whistle
Banjo
Concertina
Guitar

TONY HEGARTY:
Guitar
Fiddle
Mandolin

TOMMY GRASSETTI
Session Electric Bass

JIMMY McARDLE:
Guitar

JOHN NESBITT:
Guitar
Double Bass

BART DIEHL
Art Director

Cover Artist
JOHN PETRALIA

Cover Design
THE BARDS

Produced by
THE BARDS

SOUND ENGINEER
Pat Costa

Recorded at EASTERN SOUND RECORDINGS STUDIOS · Shillelagh International © 1974 Methuen, Mass. 740458

SIDE ONE

IRISH MIST.....The Bards

HIRING FAIR

Chorus

And you're welcome with me Johnny.
And you're with a decent man.
But little I knew what I had to do
For Brady of Strabane.

Verse

As I went down to hiring fair
In a place they call the Strand.
Twas there I hired for seven long years
To Brady of Strabane.
And before I went and hired with him
He was very nice to me.
He promised me eggs and bacon
And he then shook hands with me.

Chorus

Saying you're welcome with me Johnny.
And you're with a decent man.
But little I knew what I had to do
For Brady of Strabane.

Verse

When I went up to my bed that night
I let an awful bawl
For the fleas they made a fierce attack
Sure I got no sleep at all.
When I came down to my breakfast
New what do you think I saw
But a dozen squallin' children
Saying is there anything left at all.

Chorus

And you're welcome with me Johnny.
And you're with a decent man.
But little I knew what I had to do
For Brady of Strabane.

Verse

I worked on Brady's farm
And I looked an awful sight
Me bones were pushing through me skin
For I worked from dawn to night.
One day I died and passed away
Said Brady with a grin.
He'll make a good fertilizer
And there's plenty more like him.

Chorus

And you're welcome with me Johnny.....

Chorus

And you're welcome with me Johnny.....

RISING OF THE MOON

Oh then tell me Sean O'Farrell
Tell me why you hurry so.
Hush me Buchaill hush and listen
And his cheeks were all aglow.
I bear orders from the Captain
Get you ready quick and soon
For the pikes must be together
By the rising of the moon.

Chorus

By the rising of the moon
By the rising of the moon
For the pikes must be together
by the rising of the moon.

Oh then tell me Sean O'Farrell
Where the gatherin' is to be
In the old spot by the river
Right well known to you and me.
One more word for signal token
Whistle up the marchin' tune
With your pike upon your shoulder
By the rising of the moon.

Chorus

By the rising of the moon
By the rising of the moon
With your pike upon your shoulder
By the rising of the moon

Out of many a mud walled cabin
Eyes were watching through that night
Many a manly heart was trobbing
For that cursed warning light
Murmers ran along the valley
Like the Banshee's lonely croon
And a thousand pikes were flashing
By the rising of the moon.

Chorus

By the rising of the moon
By the rising of the moon
And a thousand pikes were flashing
By the rising of the moon.

There beside that singing river
That dark mass of men were seen
Far above their shining weapons
Hung their own beloved green
Death to every foe and traitor
Forward strike the marchin' tune
And hurrah me boys for freedom
Tis the rising of the moon.

Chorus (Twice)

Tis the rising of the moon
Tis the rising of the moon
And hurrah me boys for freedom
Tis the rising of the moon.

THE HILLS OF CONNEMARA

Chorus

Gather up the pots and the old tin cans
The mash the corn the barley and the bran
Run like the devil from the excise man
Keep the smoke from rising Barney.

Keep your eyes well peeked to-day
The tall tall men are on their way
Looking for the mountain tae
In the hills of Connemara.

Chorus

Mountain breezes whisper low
Hear their echoes in the glens below
The old gabeens are on the go
In the hills of Connemara.

Chorus

A gallon for the butcher a quart for Tom
A bottle for poor old Father John
To help the poor old dear along
In the hills of Connemara.

Chorus

Swing to the left and swing to the right
The excise men will dance all night
Drinking up their tae to the broad day light
In the hills of Connemara.

Chorus

Stand your ground it is too late
The excise men are at the gate
Glory be to God sure they're drinking it straight
In the hills of Connemara.

Chorus

GO LASSIE GO

Oh the summer time is coming
And the trees are sweetly blooming.
And the wild mountain thyme.
Grows around the blooming heather.

Chorus

Will you go lassie go.
And we'll all go to-gether
To pluck wild mountain thyme
All around the blooming heather
Will you go lassie go.

Verse

I will build my love a tower
Near yon' clear crystal fountain
And on it I will pile
All the flowers of the mountain

Chorus

Will you go lassie go.
And we'll all go to-gether
To pluck wild mountain thyme
All around the blooming heather
Will you go lassie go.

Verse

If my true love she were gone
I would surely find another.
Where the wild mountain thyme
Grows around the blooming heathe.

Chorus

Will you go lassie go.
And we'll all go to-gether
To pluck wild mountain thyme
All around the blooming heather
Will you go lassie go.

(Repeat first verse and chorus)

THE BLACK VELVET BAND

In a neat little town they call Belfast
An apprentice to trade I was bound.
With plenty of light amusement
To make the day go 'round.
When a sad misfortune came over me
Which caused me to stray from my land
Far away from my friends and relations
to follow the Black Velvet Band.

Chorus

Her eyes they shone like diamonds
I thought her the queen of the land
And her hair it hung over her shoulders
Tied up with a Black Velvet Band.

As I was walking down Broadway
Not intending to stay very long
I met with a frolicsome damsel
As she came tripping along
Oh what she took out of her pocket
And placed it right into my hand
On the very first time that I met her
Bad luck to her Black Velvet Band.

Chorus

Her eyes they shone like diamonds
I thought her the queen of the land
And her hair it hung over her shoulder
Tied up with a Black Velvet Band.

'Fore Judge and Jury next morning
The both of us did appear
And a gentleman claimed the jewelry
And the case against us was clear
For seven long years transportation
Right on to Van Demians Land
Far away from my friends and relations
To follow the Black Velvet Band.

Chorus

Her eyes they shone like diamonds
I thought her the queen of the land
And her hair it hung over her shoulder
Tied up with a Black Velvet Band.

SIDE TWO

TWICE DAILY

When I was a lad I was so glad
To go out in the day time
With me fork and a bottle and a cork
To help out in the hay time
Tossing hay one fine day I met sweet Lucy Bailey
And I said my dear are you often here
She said yes sir twice daily.

Chorus

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Doo Dee twice daily

Verse

Well we had such fun in the summer sun
Lucy was so thrilling
So sweet and pure but I wasn't sure
If that girl was willing
Until one day among the hay
We were working gaily
When she ups and slips
And her garters ripped
And I went there twice daily

Chorus

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Doo Dee twice daily

Well Lucy's dad he was very mad
He chased me round the hay barn
He said my son now you've had your fun
It's time for you to pay now.
The girl you'll wed the old man said
As he waved his shotgun gaily
If you don't he said where I'll put this lead
You won't sit there twice daily.

Chorus

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Doo Dee twice daily

Verse

So the very next day in the month of May
We held the ceremony
And we paid off the Vicar with a gallon of liquor
And we rode to church on a pony
To Lucy's joy we had a boy
What a little darlin'
He's round and fat as a cheire cat
And perky as a starling

Chorus

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Doo Dee twice daily

Verse

Well now we're old our story's told
Forty years together
Though we often strayed where we tossed the hay
In that old time summer weather.
And kids we've got ten or more
We goes on quite gaily
Though I'm old and grey
But I've got me way I still go there twice daily

Chorus (Twice)

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Doo Dee twice daily

GEM OF THE ROE

In the lands of O'Cohan
Where bleak mountains rise
Ochi whose prime rigid tops now
The dusky clouds fly.
Deep sunk in the valley
A wild flower did grow
And her name was Finvolla
The Gem of the Roe.

Chorus

The Gem of the Roe
The Gem of the Roe
And her name was Finvolla.
The Gem of the Roe.

Verse

From the Isles of Abudae
Appeared in my view
A youth clad in tartan
'Tis strange as 'tis true.
With a star on his breast plate
Unding was his bow
And he signed for Finvolla
The Gem of the Roe.

Chorus

The Gem of the Roe
The Gem of the Roe.
And he signed for Finvolla
The Gem of the Roe.

Verse

To the grey shores of Alba
His bride he did bear,
But short were the fond years
These lovers did share.
For thrice on the hillside
The banshee cried low
'Twas the death of Finvolla,
The Gem of the Roe.

Chorus

The Gem of the Roe.
The Gem of the Roe.
'Twas the death of Finvolla
The Gem of the Roe.

Verse

No more up her streamlets
Her maiden will lie
When wans the red cheek now
Bedimmu the blue eye.
In silent affection
Deep sorrow does flow
Since gone is Finvolla
The Gem of the Roe.

Chorus

The Gem of the Roe . . . . . .

NANCY WHISKEY

I'm a weaver a Calton weaver,
I'm a rush and a rosin' blade
I've got silver in my pocket
An I follow the rovin' trade.

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

Verse

As I went down through Glasgow city
Nancy whiskey I chanced to smell
I went in, sat down beside her,
Seven long years I loved her well,

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O,

Verse

The more I loved her,
The more I kissed her.
The more I kissed her,
The more she smiled
Soon I forgot my mother's teaching
Nancy soon had me beguiled

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

Verse

Now I arose early in the morning
To quench my thirst it was my need
I tried to rise but I wasn't able.
Nancy had me by the knees.

Chorus

Whiskey, whiskey Nancy Whiskey
Whiskey, Whiskey Nancy-O.

Verse

Now I'm going back to the Calton weaving.
I'll surely make them shuttles fly.
For I've made more at the Calton weaving.
Then ever I made in a roving way.

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

Verse

Come all you weavers you Calton weavers.
Come all you weavers where e'y you be.
Beware of whiskey, Nancy whiskey,
She'll ruin you like she ruined me.

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

JOLLY BEGGAR

Tis off a jolly beggarman came tripping o'er the plain
He came on to a farmer's door a lodging for to gain.
The farmer's daughter she came down and viewed him cheek and chin
She said he is a handsome man I pray you take him in.

Chorus

We'll go no more a roving
A roving in the night
We'll go no more a roving
Let the moon shine so bright
We'll go no more a roving

He would not lie within the barn or yet within the byre
But he within the corner lie down by the kitchen fire.
And then the beggar's bed was made of good clean sheets and hay
And down beside the kitchen fire
The jolly beggar lay.

Chorus

We'll go no more a roving
A roving in the night
We'll go no more a roving
Let the moon shine so bright
We'll go no more a roving

The farmer's daughter she came down
To bolt the kitchen door
And there she saw the beggar standing naked on the floor
He took the daughter in his arms unto the bed he ran
Kind sir she said be easy now
You'll wake our good man

Chorus

We'll go no more a roving
A roving in the night
We'll go no more a roving
Let the moon shine so bright
We'll go no more a roving

You are no beggar you are some gentleman
For you have stole my maidenhead and I am quite undone.
I am the Lord I am the squire of beggar's
I be one
And beggars they be robbers all to you are quite undone.

Chorus

We'll go no more a roving
A roving in the night
We'll go no more a roving
Let the moon shine so bright
We'll go no more a roving

She took the bed in both her hands
And threw it at the wall
Saying go you with the beggermen
My maidenhead and all.

Chorus

We'll go no more a roving

WAXIES DARGLE

Says my oul' one to your oul' one
Will you come to the Waxies Dargle,
Says your oul' one to my oul' one
I haven't got a farthin',
I've just been down to Monto town
To see young Jim McArdle
But he wouldn't lend me half a crown
to go to the Waxies Dargle.

Chorus

What will you have
Will you have a pint.
I'll have a pint with you Sir!
And if one of us doesn't order soon
We'll be thrown out of the booter.

Verse

Says my oul' one to your oul' one
Will you go to the Galway Races
Says your oul' one to my oul' one
With the price of me old man's braces
I've just been down to Cable Street
To the Jew man money lenders
But they wouldn't give me a couple of bob
For me oul' lad's red suspenders.

Chorus

What will you have
Will you have a pint.
I'll have a pint with you Sir!
And if one of us doesn't order soon
We'll be thrown out of the booter.

Verse

Says my oul' one to your oul' one
We have no beef or mutton
But if we go down to Monto town
We might get a drink for nothing
Here's a piece of advice
I got from an oul' fishmonger.
When food is scarce
Any you see the hearse
You know you've died of hunger.

Chorus

What will you have.
Will you have a pint.
I'll have a pint with you Sir!
And if one of us doesn't order soon
We'll be thrown out of the booter.

Chorus

What will you have
Will you have a pint.

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All in all, 1930-'31 was quite a season on Broadway, theatrically speaking. The Lunts, gorgeously apparelled, acted out the tragic story of Elizabeth and Essex in Maxwell Anderson's poetic version of the tale, while Katharine Cornell portrayed the gentle poetess in *The Barretts of Wimpole Street*. It was the year that the moving fable *The Green Pastures* made its bow, that Jane Cowl starred in a captivating *Twelfth Night*, and that *Strictly Dishonorable* proved to be the naughty and successful comedy.

Not the least delight amongst so many goodies was the musical, the brash, funny and enormously ebullient *Girl Crazy*, with music by George Gershwin, lyrics by brother Ira, book by Guy Bolton and John McGowan—the most successful musical of the season, Burns Mantle called it in his annual summary. It opened at the Alvin Theatre on October 14, 1930. Critics hailed it as "irresistibly tuneful" and wrote of its "never-ending bubbling of pure joyousness" as well as of its "vitality which every Gershwin show seems to have in abundance." And all the reviews spoke with warm enthusiasm of the cast headed by Ginger Rogers as Molly Gray, Ethel Merman as Kate Fothergill, Willie Howard as Gieber Goldfarb, and Allen Kearns as Danny Churchill.

The story of *Girl Crazy* took second place in everyone's mind to the wonderful score and sprightly lyrics. It was concerned with a playboy who is sent to the golden West by a millionaire father in the hope that the wastrel will forget his fondness for alcohol and the fair sex in the great open spaces. What happens, however, is that the playboy, who has travelled west in Goldfarb's taxicab, starts a dude ranch in the heretofore womanless town of Custerville, Arizona, and glamorizes it with a girl chorus imported from Broadway.

The important thing about *Girl Crazy* is not its first success or its story. The great thing about it is the fact that its score is still known and still loved and still exciting. Surely, it is one of the most prodigal scores Gershwin ever wrote for the musical stage. It contains not one or two memorable tunes, but it boasts at least five of the finest songs that ever sprang from the heart and mind of Gershwin. Here in one show are such popular masterpieces as *I Got Rhythm*, *Bidin' My Time*, *Embraceable You*, *But Not for Me*, *Sam and Delilah*.

* * *

This recording of *Girl Crazy* is another in a series, produced by Goddard Lieberson, of hitherto unrecorded shows that aim to bring the listener the genuine footlight excitement.

Starring in this recorded performance of *Girl Crazy* is the incomparable Mary Martin, the radiant leading lady of *South Pacific*, *One Touch of Venus*, *Peter Pan* and other productions. In support of her is a notable cast including Louise Carlyle (whose performance of *Sam and Delilah* is a delight) and Eddie Chappell—not to forget the chorus and orchestra under Lehman Engel's expert direction.

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The Sound Track Album
Selections From The MGM Technicolor Film

"THREE LITTLE WORDS"

The MGM Studio Orchestra
Conducted by Andre Previn

side one

NEVERTHELESS—(I'm In Love With You)
Fred Astaire, Red Skelton and Anita Ellis
(Bert Kalmar-Harry Ruby)

I LOVE YOU SO MUCH—Arlene Dahl
(Bert Kalmar-Harry Ruby)

ALL ALONE MONDAY—Gale Robbins
(Bert Kalmar-Harry Ruby)

WHERE DID YOU GET THAT GIRL?—Fred Astaire and Anita Ellis
(Bert Kalmar-Harry Puck)

side two

THINKING OF YOU—Anita Ellis
(Bert Kalmar-Harry Ruby)

I WANNA BE LOVED BY YOU—Helen Kane
(Bert Kalmar-Harry Ruby-Herbert Stothart)

WHO'S SORRY NOW?—Gloria DeHaven
(Bert Kalmar-Harry Ruby-Ted Snyder)

MEDLEY:

MY SUNNY TENNESSEE—Fred Astaire and Red Skelton
(Bert Kalmar-Harry Ruby-Herman Ruby)

SO LONG OOLONG—(How Long You Gonna Be Gone?)
Fred Astaire and Red Skelton
(Bert Kalmar-Harry Ruby)

THREE LITTLE WORDS—Fred Astaire
(Bert Kalmar-Harry Ruby)

■ Movie critics seldom take to the all-star, all-song extravaganzas that purport to be the "life" of a composer. Movie song buffs, though, are almost always thrilled by such film compilations.

One of their favorites was **THREE LITTLE WORDS,** MGM's brisk, entertaining movie about the life and career of Bert Kalmar and Harry Ruby. This one had the great virtue of a score that was familiar, without being hackneyed—songs that everyone liked but that hadn't been played into the ground. There were a lot of them, too—all presented with distinction and sung by stars who either had fine voices or the indefinable individuality in their singing that makes a star.

So the song buffs were happy. And, unusually, the critics approved, too. **THREE LITTLE WORDS** had wit and liveliness. There was Vera-Ellen to dance with the great Fred Astaire—and to make that combination just about perfect, there was the voice of Anita Ellis to take over where Vera-Ellen was weak. There was Arlene Dahl, looking delectable and with a singing voice to match. Red Skelton gave a performance that didn't rely on pure slapstick. And way down the cast list in just a bit part—a bright and bouncy new girl, named Debbie Reynolds. It was Debbie you saw but the darling of twenty years earlier, Helen Kane, did the soundtrack "boop-boop-a-doops." For Debbie, you see, was playing Helen Kane.

All Compositions ASCAP
Album Originally Produced by Jesse Kaye
Director of Engineering: Val Valentin
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Some of the Kalmar-Ruby songs had been heard before in the movies. If your memory goes way back, try it on "The Cuckoos" in which the knockabout comic team, Bert Wheeler and Robert Woolsey, chortled *I Love You So Much* to a pert Dorothy Lee. In **THREE LITTLE WORDS,** though, it became a production number to show off the singing ability of the dazzling Dahl.

The title tune of this movie—*Three Little Words*—was the one thing to remember about the 1930 movie debut of Amos 'n' Andy in "Check and Double Check." (Take it back—that cute Sue Carol was memorable, too.) In this album, it's Astaire who sings the title song—sings it in that light, untrained but inimitable style of his.

He sings others here, too—pairing with Skelton for *So Long Oolong!* (How Long You Gonna Be Gone?) and *My Sunny Tennessee*, while Anita Ellis, the voice of the dancing Vera-Ellen, joins the Skelton-Astaire duo in one of the songs that became a hit all over again—*Nevertheless*. And again we have Anita and *Thinking of You* . . . the voice of Helen Kane in her most typical aria, *I Wanna Be Loved By You* . . . Gloria DeHaven and Gale Robbins contributing, too.

What songs! What memories! You listen to this album and an era you had almost forgotten comes rushing back. It makes you want to see the movie all over again.

—John Springer, Author of
All Talking! All Singing! All Dancing!

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Herbert von Karajan

in his first recording with the

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Franck
Symphony in D minor

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EMI Angel

This Angel album is Herbert von Karajan's first with the Orchestre de Paris, and it is the first time he has been represented in the American catalog conducting the Franck Symphony in D minor. The recording constitutes, for the American audience, a distinguished preview of things to come, for Karajan just last April signed to conduct the Orchestre de Paris in its American tour in the fall of 1972. One of the works they will play at that time is the Franck Symphony.

Karajan's new association with the Orchestre de Paris extends still further his prodigious range of activities, which led *Time* magazine to write in 1956: "He is the most powerful musician in Europe, perhaps in the world." Karajan was then director of the Society of Friends of Music in Vienna; a leading conductor of the Philharmonia Orchestra of London; star conductor and stage director at La Scala, Milan; artistic director of both the Vienna State Opera and the Salzburg Festival; and lifetime musical director of the Berlin Philharmonic.

Karajan records prolifically. His guest appearances are phenomenal in number. He has conducted his way many times around the world, and his trips to America are frequent, including short hops across the Atlantic to guide the New York Philharmonic for two weeks or to open the Hollywood Bowl season, or lengthy tours (he has made many of these) with the Philharmonia Orchestra, the Berlin Philharmonic or the Vienna Philharmonic. Mused critic Howard Taubman in the *New York Times:* "One wonders whether other conductors regard him as a combination in restraint of trade."

The Salzburg-born conductor's private life is equally vivid and complex: He swims, he skis, he climbs mountains, he pilots his own plane, he drives fast, sleek motor cars or takes his wife, ex-Dior model Eliette, and their children sailing in their 30-foot sloop. Every morning he rises at 6 A.M. for an hour's fast walk and an hour of yoga exercises. He soonsors the Karajan Foundation, an institute for medical-musical research; and he chairs a competition to unearth outstanding young musicians, held annually in Berlin. He co-produces with French cinema director Georges Clouzot an ambitious series of films for television, which have included the already completed "La Bohème," "Carmen," "Otello," and others.

His most recent headline-making accomplishment was his four-and-a-half-hour "Götterdämerung" at the 1970 Salzburg Easter Festival which completed his Ring cycle at Salzburg begun eight years earlier. "Das Rheingold" and "Die Walküre" he also brought to the New York Metropolitan. *New York Times* correspondent Jane Boutwell called the Salzburg festival "possibly the most remarkable one-man performance since Richard Wagner opened the Bayreuth Festspielhaus in 1876." Commented Karajan: "This is my 17th Ring."

"He is a man possessed by music," wrote Claudia Cassidy in *The Chicago Tribune,* "yet in the matter of self-discipline, he is the man in possession." "Karajan gets beautiful and brilliant performances," stated *The Gramophone*. Appraised the *Charleston News and Courier:* "He has the kind of magic that all conductors want, young and old."

Karajan has called the Orchestre de Paris "a fine orchestra," commenting, "We have a splendid time together." Their tour in 1972 will bring to fulfillment a dream of the late Charles Munch, who founded the orchestra in 1967. Munch himself brought the orchestra to the States in 1968, and it made its American debut under his baton on October 26 of that year at Carnegie Hall. Harriett Johnson in the *New York Post* called the Parisian group "a highly disciplined, suave ensemble with a strong personality and extraordinary skill." The tour was struck by

Herbert von Karajan
in his first recording with the
Orchestre de Paris

Franck
Symphony in D minor

tragedy when Munch, who had been ailing for some time, perished of a heart attack in Richmond, Va., on November 7, before the scheduled opening in that city. Recordings which the orchestra made with Munch before his death, released last year on Angel, have won high critical acclaim.

"There, you see, the public is at last beginning to understand me!"

At the age of 68, César Franck had just enjoyed his first unqualified public success, and the old man was delighted. His string quartet had been played on April 19, 1890, at a concert of the Société Nationale de Musique at the Salle Pleyel. The audience remained attentive throughout. Not one listener left in the middle. Coughs were so few that they could be attributed entirely to April catarrh, and the applause, at the end, was thunderous. The occasion was an undoubted triumph.

Days later, Franck had a still headier victory when a concert of his works at Tournai, in which he himself performed with the Ysaÿe Quartet, met with resounding approval. But that was to be all. The following November he was dead, of ill effects from being struck by an omnibus while on his way to give a lesson to a pupil. The two Spring, 1890, concerts constituted his entire share, in his lifetime, of public acclaim as a composer.

He had known other compensations. He was respected, beloved and championed by his students, who included Duparc, D'Indy, Chausson, Lekeu, Ropartz, Bréville, Bordes, and Pierné. They called their gentle, serene old teacher Pater Seraphicus; and, partly through their indignation that he continued to be slighted, his services as professor of organ at the Paris Conservatoire at last were recognized with the ribbon of the Chevalier of the Legion of Honor, in 1885. He was renowned for his organ playing at the Church of Sainte-Clotilde. Even Franz Liszt had visited his loft to hear him improvise, and exclaimed, "Bach has returned to life!" But Franck's efforts, prior to the string quartet, to gain recognition as a composer had ranged from the disappointing to the outright disastrous.

French audiences of the age loved opera to the extent that opera virtually excluded every other musical interest, but Franck's three works in that vein totally failed to gain production. He himself in 1879 arranged a performance at his home of the work that had taken ten years of his life, his oratorio "Les Béatitudes," with students performing the solos and choral parts and D'Indy playing the accompaniments. The invited guests included the Minister of Arts and the Directors of the Conservatoire, but none of these gentlemen appeared. Of the handful who did present themselves, only two (one of these was Édouard Lalo) stayed to hear the work through to its conclusion. In 1884, a devoted group of students and admirers staged a festival of Franck's music at the Cirque d'Hiver in an effort to promote the composer. This event too met with Franck's usual ill luck. D'Indy reported later that it was under-rehearsed and generally "deplorable," and it totally failed of the salutary effect intended.

In February, 1888, Franck completed his Symphony in D minor. He offered it to Charles Lamoureux, the great conductor who had a deserved reputation for encouraging the works of contemporary musicians, but Lamoureux refused it. The members of the Paris Conservatoire Orchestra were equally unwilling to play it, but the orchestra's conductor Jules Garcin fought and won a determined battle to gain the work a hearing. It was played at a concert of the Société des Concerts du Conservatoire on February 17, 1889. The reaction to it would have devastated anyone of less tranquil composure than Franck.

The audience to begin with was not a large one, and many of these left the hall while the work was in progress. Critics Arthur Pougin of *Ménéstrel* and Camille Bellaigue of *Revue des Deux Mondes* were there and glowered throughout. Pougin later accused the symphony of "a lack of fire of genius, lack of inspiration, lack of freshness," and Bellaigue wrote, "Oh! What dreary, arid and unsmiling music, devoid of any grace or charm." Composer Charles Gounod, exiting from the hall, dismissed the work as "the expression of impotence pushed to dogmatic lengths."

Franck's students, waiting after the performance to speak with him, dreaded the encounter. Surely old Father Franck would be stricken at the audience's coldness to his work. To their relief and delight, they found him transported at having heard his symphony performed. He talked to them excitedly of new compositions that he planned. When someone ventured, at last, to ask him how he felt the performance had gone, his face turned radiant, and he replied, "Oh, it sounded well, just as I thought it would!"

Official recognition of Franck's genius did come at last, fourteen years after his death, when a monument showing him seated at the keyboard of his organ was placed in the square facing Sainte-Clotilde. The dedication was a brilliant occasion attended by many representatives of the arts, and full complements from the Conservatoire, the Institute de France, and the Municipal Council on hand to do honor to Franck's memory. By the 20th Century, the Symphony in D minor had not only taken its rightful place as a masterpiece, but it had also become one of the most popular works in the symphonic repertoire all over the world.

D'Indy, writing in 1906, described the D minor as "that majestic, plastic and perfectly beautiful symphony." It is, he wrote, "a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is more joyous, more sanely vital, than the principal subject of the finale, around which all other themes in the work cluster and crystallize?"

Musicologist Olin Downes (in "Symphonic Masterpieces;" Dial Press, New York, 1935) predicted of this "dark, glowing, mystical symphony of César Franck" that its "pure, naive and passionate spirit will for a long time search the hearts of men."

In his symphony, Franck introduced a new "cyclical form" which was to have marked influence upon composers who followed him. One germinal theme was utilized as the subject of all the movements. The following brief analysis of the form is by Marc Pincherle, for many years Président de la Société Française de Musicologie:

The work is divided into three parts, the second holding the place at the same time of the adagio *and the* scherzo *in the classical form of symphony.*

The first movement opens with a presentation, lento, *of the main theme which, by rapid gradations, becomes the beginning of the* allegro. *But, contrary to the listener's expectations, the* allegro *tempo is not definitely fixed: the* lento *is taken up again, in a different tonality (with, however, an identical harmonization) and leads up to the renewal, this time definitive, of the* allegro. *The development is based on three main themes. At its culminating point the theme of the first* lento *breaks in, presented in canonic imitations with a full resonance, by the lighter wind instruments on the one hand, and the trombones and tuba on the other hand.*

The second movement, allegretto, *opens with a succession of* pizzicato *chords. A melancholy theme sung by the English horn is developed, a long and flowing period on which the counterpoint of the violas and cellos are superimposed. After certain developments and the enunciation by the strings of an ecstatic* cantabile, *a theme in fast triplets is taken up, having the character of a* scherzo. *On this theme the song of the English horn is superimposed.*

The finale, following the cyclical principle, introduces in the midst of its own themes a recapitulation of the ideas presented in the course of the preceding movements, providing a sort of synthesis of the whole work. Its dominant expression, affirmed equally by the orchestration, rich in the deep resonances of the wind instruments, and by the tonality—D major, contrasting with the minor key of the allegretto *—is that of joy and certitude secured at last.*

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TEMPTATION
MOONGLOW
NIGHTMARE
ZIGUENER
BLUES
LA PALOMA

X-BO-708

THE STEREOPHONIC SOUND OF

ARTIE SHAW

BY THE MEMBERS OF THE ARTIE SHAW ORCHESTRA

SIDE ONE

STARDUST
FRENESI
TEMPTATION
MOONGLOW
NIGHTMARE

SIDE TWO

ZIGUENER
BLUES
LA PALOMA

PERSONNEL

BOB KEENE, Clarinet
ZEKE ZARCHY, Trumpet
RAY LINN, Trumpet
MICKEY MANGANO, Trumpet
TOMMY PEDERSON, Trombone
GEORGE ARUS, Trombone
JOE HOWARD, Trombone
LES ROBINSON, Alto
MORRIE BERCOV, Alto
BABE RUSSIN, Tenor
BUS BASSEY, Tenor
CHUCK GENTRY, Baritone
AL HENDRICKSON, Guitar
TONY RIZZI, Guitar
PHIL STEPHENS, Bass
MILT RASKIN, Piano
PAUL SMITH, Piano
NICK FATOOL, Drums
JACK CAVE, Franch Horn
LOU RADERMAN, Violin
NATHAN ROSS, Violin
JOE STEPANSKY, Violin
SARAH KRIENDLER, Violin
ABE WEISS, Viola
ALEX NEIMAN, Viola
NAOMI BENDITSKY, Cello

A clarinetist came out of Chicago . . . and a saxophonist came from New England. The clarinet player went on to be called "The King of Swing". And the youthful saxophone player felt that the accolade was not true . . . that he was . . . and so he put aside the alto and turned to the clarinet.

His name . . . . . ARTIE SHAW.

Artie Shaw had the remarkable history of leaving perhaps as indelible a mark on the music of the Big Band Era as any band extant. But the truly amazing thing is that the Artie Shaw bands . . . . and there were several of them . . . . was really only organized less than three years.

But with brilliant writing and arranging . . . . not to mention the stylistic clarinet playing . . . . Artie Shaw swung his way through the Big Band Era.

He is also remembered for the "Gramercy Five", after the phone exchange of the same name. It featured, in addition to Artie Shaw on clarinet, the unusual sound of the harpsichord. And it, too, had an influence on the other bands. It is conceivable that Goodman was prompted by the swingin' success of the "Gramercy Five".

Be that as it may . . . the sidemen of the original Artie Shaw bands have put down on wax once more the delightful sounds that Artie Shaw made so popular during the band's relatively short life.

There are many learned students of jazz who claim that, truly, Artie Shaw played the clarinet as no one else ever did before . . . or since. And if you saw and listened to him from the Blue Room of the Hotel Edison in New York City . . . or the Blackhawk in Chicago . . . or any of the other stops in between . . . there is no doubt you too were enraptured by the Great Swingin' Sounds of the man with the clarinet . . . . . MR. ARTIE SHAW.

Frank Evans

BRIGHT ORANGE / 5810 S. NORMANDIE AVE., LOS ANGELES, CALIFORNIA 90044

Cy Walter At The Drake

E-4393

E/SE-4393

Cy Walter At The Drake

Side One

1. IT'S DELOVELY 2:47
2. BESS, YOU IS MY WOMAN NOW 3:00
3. I'LL TAKE ROMANCE 3:17
4. MRS. MALAPROP 2:45
5. DAFFNE'S WALTZ 2:53
6. ALL THE THINGS YOU ARE 3:22

Side Two

1. MOON RIVER 2:55
2. MY FAVORITE THINGS 2:13
3. WHAT'S A NOVA BOSSA? 3:29
4. MY GEISHA 2:45
5. SWEET LORRAINE 2:31
6. MY MAN'S GONE NOW 2:41
7. WHEN A MAN HAS DONE YOU WRONG 3:09

All compositions ASCAP
Director of Engineering: Val Valentin
Cover Design: Acy Lehman
Cover Photo: Irving Elkin

MGM RECORDS

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Cy Walter

The first time I heard Cy Walter play it was a happening—for me at any rate. I walked into the Drake Room and laughed when Cy sat down to play, laughed with joy and surprise and delight in the musicianship and unerring taste of this modest man. He sits quietly at his Steinway, his fingers as limp as overdone linguine, and out come finely wrought melodies accompanied by a left hand that is an entire orchestra in itself. An arranger and composer listening to Cy hears a complete and very original orchestration in every tune he plays. The subtleties of rhythm, the surprising chord changes (hear *My Geisha* and *Moon River*) give you a fresh new slant on old familiar melodies and add stature to new songs, making them sound like the finest standards.

Speaking of standards, the songs Cy writes himself have that sound; the sound of fine show tunes. Listen to *Daffne's Waltz, What's A Nova Bossa?* and *Mrs. Malaprop*. Cy hates to write an expected note.

Everything about his tunes is right and inevitable, but you'll never hum them through the first time you hear them. They're too good for that. We've tried to catch the mood and the sound of the Drake Room on this album. On a few numbers you'll hear a rhythm section composed of Bob Hagart on bass and Cliff Leeman on drums. You won't see them with Cy in the Drake Room, he plays alone there, but on a recording they help achieve that crazy combination of verve and elegance that constitutes the Cy Walter happening almost every evening at the Drake Room.

Gary McFarland

(Biography: Gary McFarland is a composer who has scored and arranged albums for Stan Getz, Bill Evans, Clark Terry and, among others, himself. He is also a successful Verve recording artist.)

The Drake Room

Opening December 21, 1945, the Drake Room was a Christmas present to war-weary New Yorkers. It was the pet project of debonair hotelman and man about town, Walter Redell, who was convinced there was a need for an elegant but comfortable room to serve the best in food and drink to the people who would appreciate it most. Naturally, he saw to it that the best piano player in town was on hand for the opening. The Drake Room and Cy Walter were an instant hit. Six years later, Cy took a vacation. He returned to the Drake Room in 1959 and, with one short intermission, he's been there ever since.

The Drake Room's appeal is universal. Under the spreading Drake Room Tree, a unique ceramic creation which old patrons swear grows bigger every year, bankers cement multi-million dollar deals with icy martinis, while romance blossoms at the very next table. Glittering stars of the entertainment world rub elbows with pretty, young secretaries from nearby Madison Avenue ad agencies. Dizzy discothequers drop in to listen, really sit down and listen to the music. Lucky young ladies, on their very first dinner date, watch wide-eyed as Nino prepares his succulent "Steak Nino" right at the table. Of all ages, in all professions, from all over the world they come, making the Drake Room one of the most cosmopolitan rooms in New York, a microcosm, you might say, of the international city.

Nino, it should be noted, has been in charge of the Drake Room ever since it opened. That the room appears to run itself is the real measure of his skill. As for "Steak Nino," its philanthropic creator has dispatched nearly twenty-five thousand copies of his famous recipe to petitioners all over the globe, including Moscow.

This year the Drake Room will celebrate its twenty-first birthday, positively ancient as restaurants go in New York. In the course of time it has had three new carpets, the latest installed in 1964. In the same course of time, Cy Walter has had six new tuxedos, the latest acquired in 1965. But otherwise, too, is virtually unchanged. Except for his piano playing. As you will hear when you listen to this album, that's even better. Incidentally, the first chance you get, take him up on his invitation, "Meet Me At The Drake Room." He means it. He'll be there. How about you?

Chilton Ryan

THE FIVE KEYS

VOLUME 2

Aladdin
BEVERLY HILLS, CALIFORNIA

808

THE BEST OF THE FIVE KEYS VOLUME 2

SIDE ONE

1.- DEEP IN MY HEART
(The Five Keys)
MASTER NO. AV-1X
45-3245

2.- HOW DO YOU EXPECT ME TO GET IT
(Harold Young)
MASTER NO. AV-2Q
45-3245

3.- OLD MACDONALD
(Arr. The Five Keys)
MASTER NO. WOR-1748-Q
45-3113

4.- YES SIR, THAT'S MY BABY
(Donalson-Kahn)
MASTER NO. X-51X
45-3118

5.- I'M SO HIGH
(Demetrus-Toombs)
MASTER NO. WOR-2029X
45-3204

6.- COME GO MY BAIL LOSISE
(D. Smith-B. West)
MASTER NO. NY-1957Q
45-3167

7.- HOW LONG
(Patsy Mesner)
MASTER NO. RR-1907 Q
45-3131

SIDE TWO

1.- MISTAKES
(Leslie-Nicholls)
MASTER NO. RR-1909X
45-3131

2.- CAN'T KEEP FROM CRYING
(Dickie Smith)
MASTER NO. WOR-2025X
45-3167

3.- THERE OUGHT TO BE A LAW
(B. Charles Tobin-Al Kaufman)
MASTER NO. RR-2098Q
45-3175

4.- MAMA YOUR DAUGHTER
(Told A Lie On Me)
MASTER NO. RR-2097X
(Dickie Smith)
45-3175

5.- STORY OF LOVE
(Rudolph West)
MASTER NO. NY-1958Q
45-3312

6.- MY LOVE
(The Five Keys)
MASTER NO. WOR-1746X
45-3263

7.- WHY OH WHY
(Bernard West)
MASTER NO. RCA-2115Q
4545-3263

Aladdin
BEVERLY HILLS, CALIFORNIA

808

Roadhouse

Candy Bar Boogie

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· PARAKEETS · SERENADERS · INCAS · FASCINATORS ·

· JOSÉ AND THE AZTECS · SMOKEY AND GROUP ·

SIDE ONE

1.	CANDY BAR BOOGIE - Parakeets	2:03
2.	DON'T LEAVE MY BROKEN HEART - Parakeets	2:09
3.	GIVE ME TIME - Parakeets	2:34
4.	LOOKING FOR YOU BABY - Parakeets	2:13
5.	MY HEART IS YOURS - Serenaders	2:29
6.	SUNSET - Serenaders	2:06
7.	SOLDIER IN KOREA - Serenaders	2:49
8.	YEARNING - Serenaders	2:37
9.	LONESOME - Serenaders (Issued as 5 Vultures on Roadhouse #1006)	2:03
10.	NO HAPPINESS - Serenaders	3:28
11.	AURELIA - Fascinators (acappella)	1:59
12.	ADIOS, MY DESERT LOVE - Smokey & Group (acappella)	1:54

SIDE TWO

1.	MY ACHING HEART - José & Aztecs	2:03
2.	WAIT A MINUTE BABY - José & Aztecs !	2:20
3.	DOES SHE KNOW - José & Aztecs	2:40
4.	WHY DID YOU LEAVE ME - José & Aztecs !	3:20
5.	BABY-BABY - José & Aztecs !	1:14
6.	COTTAGE BY THE SEA - Incas !	3:39
7.	YOUR LOVE IS JUST PLAIN GOOD - Incas (acappella)	:36
8.	THE TIME FOR LOVE - Incas	1:5[illegible]
9.	A WINK AND A GRIN - Incas (acappella)	:32
10.	SWEET LUCY - Incas (acappella)	:16
11.	YOU'VE GONE - Incas	:34

THE PARAKEETS

After school ended at 3 p.m., everyone headed for the corner of Georgia Avenue and Lamont Street in Northwest Washington, where many groups could be found harmonizing together to the latest tunes of the day. One such group to come out of this area was the Parakeets. Originally formed in 1952 at Banneker Junior High, the group consisted of the late Homer Saunders, lead; John Burt, 1st tenor; Charles Hockaday, 2nd tenor; Leroy Wright, baritone; Leo Griffin, guiter; and the late Harold Brodgins, bass.

The Parakeets performed at many shows around town end traveled to New York for an audition with Atlantic Records. While there, they made an amateur night eppearance at the famed Appollo Theater. Returning to Washington, the group took top billing on Frank Motley and His Crews' Big Revue of 1954. The Perakeets most memorable performance occurred on an Easter day aesembly at D. C.'s Cardozo High School in 1954, finishing their act with a showstopping acappelle rendition of the Five Keys' "My Saddest Hour". Recounting the moment after all these yeare, Leroy and John stated that "there wae not a dry eye left in the house."

THE SERENADERS

It wae in 1951 at Northeast Weshington D.C.'e Kelly Miller Junior High that the SERENADERS formed their own einging group for the well-known "Kicks". The boys readiness to perform at all school activities gained them a large measure of popularity with their classmates. Their average age was 14 and the group included: Henry Mont, lead; 13 yaar old Robert Neill, 1st tenor and lead; Henry "Shorty" Womble, 2nd tenor; Leroy Henderson, baritone; and Frank "Jake" Hardy, baee.

The SERENADERS broke up in February of 1953, with Henry Mont forming a new group, the CARUSOS. Robert Neill joined the PHELPS PLAYBOYS; Leroy Henderson (previously with the CORONETS, a local D. C. group) became a member of Bobby Evans' group, the TOPPS; and "Shorty" Womble and "Jake" Hardy joined James Nolan, John Berry and Ronald Mylee to form the RAINBOWS, who recorded "Mary Lee" for Red Robin records.

JOSÉ AND THE AZTECS

Organized in Cincinnati in 1955, the AZTECS were led by José Williams of Washington, D.C. Roy Johnson sang 1st tenor, Gordon Hunt sang baritone, Stokes Anderson was the bass, and Harry Wilbert plays piano. The group was greatly influenced by the DIABLOS, and had one release in 1956, ("Tonight" b/w "Rose") on the now defunct Echo label out of Cincinnati, Ohio.

THE INCAS

The INCAS (all from Washington, D. C.) were organized in late 1956 and stayed together until 1959. The group was led by Bob E. Lee, with Eddie Belton singing 1st tenor; José Williams, 2nd tenor; and two members of the original ONTARIOS, Cleyton Roberts and Maurice Watkins, singing bass end baritone, respectively. The boys petterned themselves after the DELLS end strove for a beautifully polished sound which can be evidenced on these recordings.

THE FASCINATORS

The FASCINATORS hailed from Detroit, Michigen end recorded for the Your Copy label in 1954, and the Bluelake label of Chicago in 1955. Their distinctive, errengement of the PELICANS 1953 recording of "Aurelie" adds new demension end thought to en already classic song.

SMOKEY AND GROUP

This young Detroit group bounces through an interesting rendition of the DIABLOS "Adios, My Desert Love". Fifteen year old Smokey pays tribute to his idol Nolan Strong, who was instrumental in shaping his early career.

Candy Bar Boogie

RHLP - 5001

SUPERLAPHONIC HI-FI

PIONR 004

HIT AFTER HIT AFTER HIT

DAVID S. MATTIS (Casbah)

LOOK FOR MY BABY
EASY SNAPING
CANSAS CITY
MILLION DOLLAR BABY
PLEASE LET ME GO
ROCK IT
MILLIE GIRL
ON THE BEACH
SINNERS WEEP
TREE IN THE MEADOW

SIMMER DOWN
CUPID
LOVE IS STRANGE
SUGAR DANDY
STAY A LITTLE LONGER
CONFIDENTIAL
YOU SEND ME
HAVE YOU CHANGED
LONESOME FEELING
STIR IT UP
SENSATIONAL REASON
DANCING MOOD
GOODNIGHT MY LOVE

OWEN GREY

PIONR 004

DAVID S. MATTIS
(Casbah)

DAVID S. MATTIS
(Casbah)

Side 1

LOOK FOR MY BABY
EASY SNAPING
CANSAS CITY
MILLION DOLLAR BABY
PLEASE LET ME GO
ROCK IT
MILLIE GIRL
ON THE BEACH
SINNERS WEEP
TREE IN THE MEADOW

Producer: SYDNEY CROOKS
Bass: FRANKLYN DUNN
Drums: JAH BUNNY
Keyboards: SUNNY BINNS
Guitars: LOCKSLEY GICHIE
Percussion: WINSTON REID
Backing Vocals: OWEN GRAY - WINSTON REID - SYDNEY CROOKS

HIT AFTER HIT AFTER HIT

OWEN GREY

Side 2

SIMMER DOWN
CUPID
LOVE IS STRANGE
SUGAR DANDY
STAY A LITTLE LONGER
CONFIDENTIAL
YOU SEND ME
HAVE YOU CHANGED
LONESOME FEELING
STIR IT UP
SENSATIONAL REASON
DANCING MOOD
GOODNIGHT MY LOVE

DAVID S. MATTIS
(Casbah)

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DAVID S. MATTIS
(Casbah)

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Orazio Frugoni, piano

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TRÈS HAUTE FIDÉLITÉ

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MUSIQUE ESPAGNOLE POUR PIANO

Cl. Fred Plant

Un homme d'esprit a remarqué une fois, que la musique espagnole était une invention de la France.

Comme dans beaucoup de généralisations, il y a une ombre de vérité dans celle-ci.

Il est certainement vrai que les expérimentateurs français ont prêté attention à l'idiome espagnol avant que les compositeurs Espagnols deviennent célèbres. Bizet, Chabrier, Lalo et Delibes nous viennent à l'esprit, bien que le Russe Glinka les ait anticipés avec sa « Jota Aragonesa »

Il est d'ailleurs exact que les principales figures de l'Ecole Moderne Espagnole, dont les plus distingués compositeurs sont représentés sur ce disque, passèrent un temps en France, étudiant et échangeant des idées avec les musiciens importants de l'époque, principalement Dukas, Debussy et Ravel.

Les sources de la nouvelle musique espagnole, du reste, sont beaucoup trop complexes pour être découvertes à Paris dans l'amour de l'exotisme qui caractérisait la tendance du siècle.

La variété et la richesse de la musique folklorique et les grandes créations de la Renaissance Espagnole sont encore aujourd'hui peu connues hors de l'Espagne.

La musique gitane d'Andalousie a longtemps joui d'une certaine vogue, mais c'est seulement une facette de l'ensemble.

Les musiques de Castille, de Catalogne, des Asturies et de l'Aragon ont toutes leur caractère distinct : ni Barcelone, ni Séville ou Granada, n'était le centre du nouvel intérêt musical.

•

Le Compositeur Catalan Felipe PEDRELL (1841-1922) fut le principal artisan de cette nouvelle musique espagnole. Il comprit que la tradition musicale espagnole avait sombré avec sa pléthore d'imitations d'Opéras italiens et ses ennuyeuses « zarzuelas ».

Cherchant à découvrir une nouvelle voie, Pedrell se tourna vers les chants folkloriques et les compositeurs de la Renaissance.

Une de ses plus importantes contributions fut une édition complète des œuvres de Victoria et la publication de chants et musique pour le Clavier du 17e siècle.

Cet intérêt pour l'antiquité a eu un effet durable sur le plus important élève de Pedrell : DE FALLA.

Pedrell n'obtint pas de succès comme compositeur mais il prépara la voie aux deux grands Pianistes Catalans de la génération suivante : Isaac ALBENIZ et Enrique GRANADOS.

Il se peut d'ailleurs qu'ils aient étudié avec lui, mais cela n'a jamais été entièrement prouvé.

•

ALBENIZ (1860-1909) a mené une vie qui, lorsqu'elle est racontée, semble être celle d'un héros picaresque plutôt que celle d'un grand musicien.

Avant sa vingtième année, il avait déjà parcouru les quatre continents comme pianiste de Concert, étudié avec Liszt et écrit une centaine d'œuvres.

En 1893, il abandonnait sa carrière de virtuose et se consacrait à la composition.

Durant son séjour à Londres, il a composé un grand nombre de livrets en même temps qu'il travaillait à une ambitieuse trilogie d'opéras basée sur la légende du Roi Arthur (seule la première œuvre « Merlin » fut terminée).

Son œuvre théâtrale la plus significative, « Pepita Jiménez », tirée du Roman de Valera, fut terminée en 1897. Les pièces pour Piano connues sous le nom d' « Iberia » ne furent commencées que quatre ans avant sa mort.

Les œuvres représentées ici datent pour la plupart de sa jeunesse.

Les « Chants d'Espagne » sont une suite de cinq pièces (l'Orientale est omise ici) qui peuvent être considérées comme une esquisse préliminaire d'Iberia.

Le Prélude est une brillante Toccata avec un ré ostinato de guitare.

La partie centrale « Cantando largamente ma doice » est écrite dans un style lyrique espagnol conventionnel. « Sous le Palmier » sous-titré « Danse Espagnole » a le rythme d'une habanera.

« Córdoba », l'œuvre la plus originale de la suite, est un silencieux nocturne.

La partition porte cette inscription : « dans le silence de la nuit interrompu par le murmure de brises parfumées de jasmin, les guitares accompagnent les sérénades et donnent d'ardentes mélodies et des notes aussi douces que le balancement des palmiers dans le ciel ».

La « Seguidillas » est une imitation de danse gitane. C'est un brillant morceau d'exposition, qui démontre l'influence de Liszt sur Albeniz pour la mise en valeur des aspects « Virtuose » du piano.

« Le tango en Ré », bien connu, est tiré d'une suite intitulée « España ». Elle montre les aspects les plus faciles de l'art d'Albeniz et contribue à obscurcir la véritable importance de sa contribution.

Le « Malagueña » tiré d'une suite appelée « Rumores de la Caleta » (« échos de la Baie ») est principalement un exercice rythmique.

•

Si la musique d'Albeniz se rapprochait par certains côtés de celle de Liszt, on a souvent comparé Enrique GRANADOS (1876-1916) à Chopin.

Il est vrai qu'il y a beaucoup moins de virtuosité dans la technique pianistique de Granados.

Paderewsky l'a qualifié de « Poète du Piano » et Casals l'a baptisé le « Schubert Espagnol ».

C'était sans aucun doute un pianiste exceptionnel.

Les « douze danses espagnoles » et « Goyescas » sont au sommet de la littérature de clavier espagnole.

L'Allegro de Concierto, enregistré ici pour la première fois, est étudié de nos jours au Conservatoire de Madrid par les compositeurs.

Il débute par une série d'accords arpégiés, intéressants par le jeu rythmique plutôt que par l'intérêt mélodique.

La partie suivante est un bref interlude qui après une réapparition de la partie d'ouverture, conduit à une mélodie ornée de fioritures puis à un tranquille Andante Spianato qui peut être considéré comme le cœur de cette œuvre qui se termine par une brève réexposition de l'allegro d'ouverture.

L' « Andaluza » également nommé « Playera » est d'un caractère très différent. C'est peut-être la meilleure œuvre connue de Granados et elle est très populaire comme numéro orchestral aussi bien dans les transcriptions de Casals, Segovia et de certains autres compositeurs.

Son charme réside dans sa simplicité trop souvent trompée par des effets théâtraux.

On peut blâmer Granados lui-même car son fils a écrit qu'il envisageait un idéal type de musique, constatant uniquement en notes, sans indication de tempo ni technique

La première partie de la « Danse en Mi mineur » est en 6/8 tandis que le « Trio Mi majeur » est en 3/4.

L'effet le plus remarquable est l'accompagnement ostinato en forme de tambour.

•

Les œuvres complètes de Manuel de FALLA (1876-1946) pour piano solo ne rempliraient qu'un très mince volume.

La plus importante est la suite de « 4 pièces espagnoles » dédiée à Albeniz et présentée au public par le pianiste Ricardo Viñès lors d'un concert de la « Société Nationale de Musique » à Paris » en 1908, l'année qui suivit l'arrivée de De Falla dans la Capitale de la France où il résida sept ans.

La dernière des quatre pièces est « Andaluza », c'est la seule dans laquelle De Falla puise assez fourdement aux sources gitanes.

Il débute « Vivo » et porte l'indication « avec une sensation sauvage ».

La partie centrale à un tempo plus lent, c'est une mélodie passionnée, ornée à la manière du « cante hondo ».

L'œuvre se termine par des échos distants de la partie vivo, elle est annotée « Misterioso ».

La danse rituelle du feu, bien connue, est tirée du ballet « L'Amor Brujo » que De Falla composa en 1914. Dans le ballet, elle est dansée par Candelas pour chasser l'esprit du mal qui le hante.

La danse est extrêmement populaire par sa transcription au piano, bien qu'une grande partie de son intérêt soit perdue, puisque la couleur orchestrale est un composant essentiel dans l'effet total de l'œuvre.

A ce point de vue, la danse rituelle du feu est un défi au sens des couleurs et au dynamisme du pianiste.

•

Joaquim TURINA (1882-1949) est demeuré beaucoup moins connu que les trois compositeurs précédents, pourtant ses œuvres orchestrales ont été jouées plus fréquemment ces dernières années.

Il passa la plus grande partie de son existence chez lui à écrire pour le piano et même à transcrire quelques-unes de ses œuvres orchestrales pour cet instrument, renversant de cette manière la procédure habituelle.

« Exaltación » est une de ses œuvres. Elle est extraite de la suite « Danzas Fantasticas » que compose Turina en 1920 pour grand orchestre.

Peu de temps après, il arrangeait ces trois danses pour le piano.

Chaque danse était inspirée par un passage de l'œuvre de l'écrivain espagnol José Más.

On peut lire comme titution au début d' « Exaltación » :

« On a l'impression que les figures de cette incomparable peinture vivent dans le calice d'une fleur ».

La danse débute par des accords mystérieux, lento.

Une brève cadenza conduit au mouvement principal, une rapide danse fantastique en 3/8 qui, à la manière d'une procession qui passe, mêle la présence et le faste et s'évanouit graduellement.

C'est un bon exemple de l'amour que porte Turina au drame et à la couleur et de sa compréhension sensitive au Piano.

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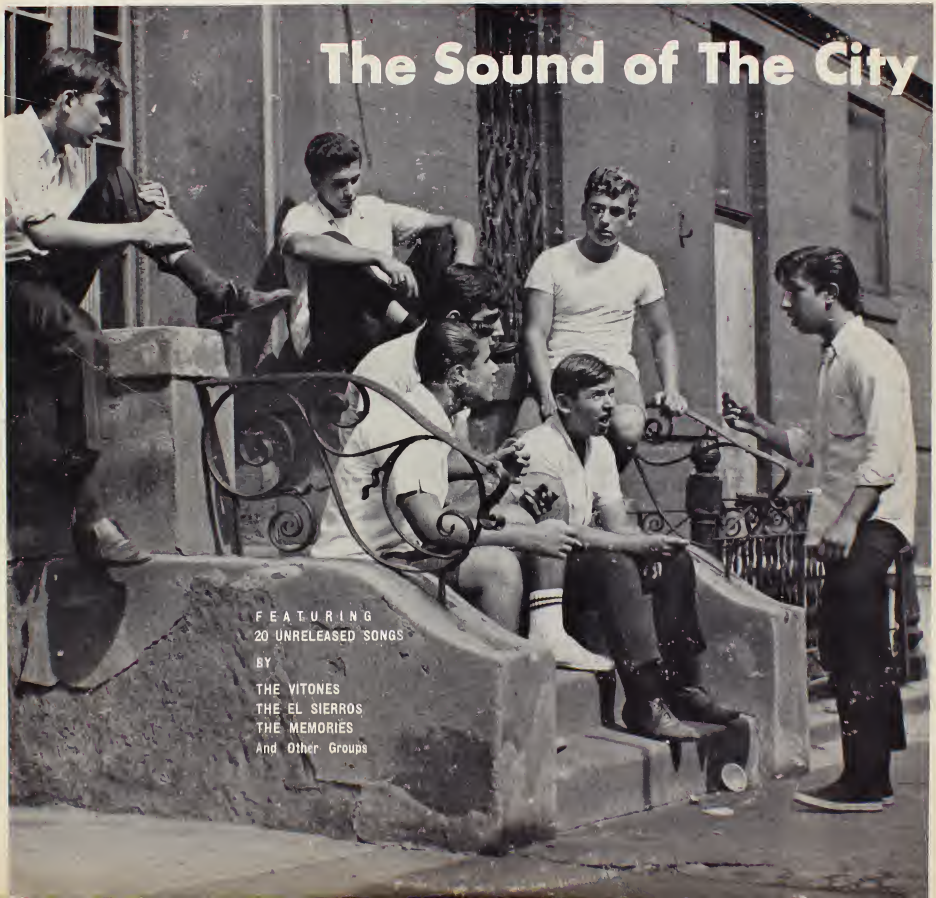
ACAPPELLA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BY
THE VITONES
THE EL SIERROS
THE MEMORIES
And Other Groups

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ACAPPELLA

Side A

1.	THE VITONES	LA DI DA (BMI)
2.	TOMMY & THE TEARS	VOWS OF LOVE (BMI)
3.	THE TEAR STAINS	TOO YOUNG (ASCAP)
4.	THE VITONES	OLD LOVE (BMI)
5.	THE KNICK KNOKS	ALKA SELTZER (BMI)
6.	THE EL SIERROS	SOMETIMES I WONDER (BMI)
7.	TOMMY & THE TEARS	PUNISHMENT (BMI)
8.	THE KNICK KNOKS	TEMPTATION (ASCAP)
9.	TOMMY & THE TEARS	LET HIM KNOW (BMI)
10.	THE REVLONS	I LOST MY JOB (BMI)

Side B

1.	THE MEMORIES	STOP LOOK & LISTEN (BMI)
2.	THE EL SIERROS	OUR LOVE IS A VOW (BMI)
3.	THE REVLONS	THE DREAM I HAD OF YOU (BMI)
4.	THE EL SIERROS	GLORY OF LOVE (ASCAP)
5.	THE MONTEYS	IF YOU LOVE ME (BMI)
6.	THE EL SIERROS	THIS IS THE NITE (BMI)
7.	THE EL SIERROS	OVER THE RAINBOW (ASCAP)
8.	THE MONTEYS	TEARDROPS (BMI)
9.	THE EL SIERROS	WALKING ALONE (BMI)
10.	THE NUTMEGS	ROSEANNE (BMI)

We, of Times Square Music, are proud to present our first album, an album that we should have released long before. In fact, any rock n' roll fan will recall that we first introduced the Acappella sound to the New York area with "All Mine" by the Five Satins on the now extinct Nite Train Show on WADO and the George Tucker Show on W.I.N.S. which was great while it lasted.

We then acquired some practice tapes by the Nutmegs and lo and behold this new sound called "Acappella" or "As In Church—No Music" started selling like crazy. Artists such as the Youngones, the Camelots and the El Sierros became overnite big sellers. Now there are over 50 Acappella releases out and all are selling very well in this area.

A few months ago we started looking through all our unreleased material and found that we had many solid songs that would definitely sell if released on singles. Our problem was which ones to release first. It was then decided that an album of "20" unreleased songs was our best bet. So here it is, the sound that originated in New York, the sound of Acappella, the sound of Times Square Music.

THIS ALBUM SALVAGED BY VARIETY SOUND STUDIOS, NEW YORK CITY
PHOTOGRAPHY BY HAROLD GINSBURG

We would like to thank the following people for their help in making this album possible . . .

This is Hal, he's our photographer, he also worries a lot. He worked for Slim.

This is Donn, he is sleeping, in fact he's always sleeping, maybe he's sick?

This is Dennis, everyone thinks he's sweet. In fact, he even thinks so.

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EL PILON DE TOMSA

JUAN JOSE

CONOCI A TU PAPA

Entre los grupos musicales que se han originado en Puerto Rico, Cortijo y su Combo gradualmente están adquieriendo fama como interpretadores típicos de la música de La Isla del Encanto. La especialidad de este grupo es la plena y la bomba, las cuales interpretan en estilo singular. Con el respaldo musical de Cortijo y su Combo, SEECO ha grabado las interpretaciones vocales de Ismael Rivera, Nelson Pinedo y Roy Rosario en este disco que no sólo consiste de la especialidad de Cortijo, sino que también incluye muy apetitosos cha cha cha y otros rítmos muy bailables. Estamos seguros que gozará bailando al compás de CORTIJO Y SU COMBO.

Cortijo and His Combo are gradually rising on the ladder of fame as interpreters of the native music of Puerto Rico, from where they originate. Although their repertoire is varied, the specialty of this musical group is the Plena and the Bomba, which they master in an unique style. This SEECO recording with the very danceable music of Cortijo and His Combo, and the vocal interpretations of Ismael Rivera, Nelson Pinedo and Roy Rosario, offers you, in addition to the mentioned specialty of the group, cha cha chas, mambos and other rhythmic tempos which will urge you to dance, and will ensure your enjoyment of the music of CORTIJO AND HIS COMBO.

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PROGRAMME

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HARMONIE TERRE-DES-HOMMES DE L'ECOLE SECONDAIRE ST-LUC ... au pupitre
Ballet Egyptien ..... Alexandre Luigini ..... Robert Jodoin
Selections from "The Wiz" ..... Charlie Small ..... Robert Jodoin

ENSEMBLE JAZZ-ROCK DE L'ECOLE SECONDAIRE ST-LUC
The Flintstones Theme ..... Hanna Barbera ..... Robert Jodoin

FACE B

HARMONIE POLYVALENTE D'ACTON VALE ..... au pupitre
Brandywine Creek ..... Leland Forsblad ..... Gilles Tremblay
Jamaican Rumba ..... Arthur Benjamin ..... Gilles Tremblay
Wonderland by Night ..... Alfred Reed ..... Gilles Tremblay
Spanish Fever ..... Jay Chattaway ..... Gilles Tremblay
A Little Bit Country, A Little Bit Rock 'n' Roll ..... Martin Cooper ..... Gilles Tremblay

HARMONIE TERRE-DES-HOMMES DE L'ECOLE SECONDAIRE ST-LUC

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Nathalie Carrier
Odile Bourbigot
Eric Nolot
Catherine Mojias
Valérie Gratton

CLARINETTES
Guylaine Durand
Laura Endacott
Nicole Keefler
Michael Donovan
Janie Payette
Anne-Marie Kinsley
Johanne Prévost
Marianne Laurens
Doan Trinh Ton Nu

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Chantal Locas
Nancy Hurrell
Diane McKee

SAX SOPRANO
Michael Donovan

SAX ALTO
John Sobol
Shelly Bercovitch
Donna Stafford

SAX TÉNOR
Marina Bothe
Wladek Padowicz
François Kolos

SAX BARYTON
Jean Ducharme

CORS FRANÇAIS
Marie-Claire Savard
Patricia Christman
Ann Farkas
Louise Côroux
Micheline Gdowski

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Sophie Proulx
Denis Ducharme

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Andrew Lachance
Janice Marcil
Joel Jordan
Madeleine Ross

TUBAS
Patrick Donovan
Stéphane Larose

BATTERIE
Carl Renaud

PERCUSSION
Dominique Rancourt
Jean Houle

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Denis Ducharme

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Janice Marcil

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GUITARE BASSE
Patrick Donovan

BATTERIE
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PERCUSSION
Jean Ducharme

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Aline St-Pierre
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THE SKYLINERS

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THE SKYLINERS' GREATEST HITS

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When **Original Sound Record Company** decided to release this **Limited Collector's Edition**, it was important to locate someone with special memories of **"The Skyliners."** Mr Joe Rock, their manager and an original part of "The Skyliners," was kind enough to share some of his memories and anecdotes.

"SINCE I DON'T HAVE YOU"

*"I jotted the lyrics to '**Since I Don't Have You**' on an envelope at each redlight as I drove one night in October 1958 . . . I had just been dumped by a young lady who chose airline school in Oklahoma over me. I gave Jimmy the lyrics that night and he loved it, returning the next night with the beautiful tune that is now so familiar. The group just fell into it so easily and naturally that it was finished in no time. Originally, we were going to fade it out on the 'you, you ending, but one night when Janet thought the tape was over, she continued into the adlib ending that was unbelievable. We all agreed that her new ending had to be included, and we are glad we did."*

"ONE NIGHT, ONE NIGHT"

*"This was written 'pre-Skyliners' by Jimmy and myself for an earlier vocal group, but it was used as a 'B' side to '**Since I Don't Have You**' and actually had a short chartlife of its own. Originally, it was a ballad very heavily influenced by '**The Channels**'. But, due to the thinking of the industry in those days, one side had to be uptempo, so we simply sped it up, rearranged it and cut it."*

"THIS I SWEAR"

*"This song was done in keeping with so-called rules of the game in the Fifties: come as close as you can to the original hit with the follow-up. Again, Jimmy put the tune to my lyrics and with his very creative vocal arrangement, succeeded in making the bridge of the song too difficult for other groups to copy. With the several later remakes of the song, no one had been able to figure out who goes where vocally in the bridge, and of course, Janet hits the highest note she ever hit on a record. On '**Since I Don't Have You**' it was a high C, but on '**This I Swear**' it is a D above high C, not bad for a sixteen-year old with no training, but unbelievable natural talent!"*

"TOMORROW"

*"'**Tomorrow**' was written by Jimmy and I in a car on the way to Boston to appear on local bandstands and at hops. To kill time, we just made up the song and then the group chimed in. The harmonies are very involved and the 'do oop do da da do doot do doots' were just a put-on."*

"HOW MUCH"

"This song was written back stage at the Regal Theater in Chicago. It was worked out between the five shows a day we did each week. We loved it and played the test pressing for Alan Freed backstage at the Brooklyn Fox. He felt it was our next smash and was glad we were back to ballads. It was initially our fastest breaking record ever, but it died just as quickly. Coming out at the height of the 'payola' scandal, we later found out that many deejays thought the song was a sarcastic play on words and resented the title."

"IT HAPPENED TODAY"

"With the group red hot and tours almost nonstop, the company wanted backup product. Sitting around a rehearsal at Joe Verscharen's house one afternoon, I thought that since we had cut one song about 'night', and one about 'tomorrow', let's just stay with that and cut one about 'today'. I picked up a paper plate, dumped the potato chips from it and just wrote the words in about five minutes. The rhymes were trite, but then the group picked up on it and started to do rock and roll cliches like 'shoo be do wop.' We dismissed it as a throwaway 'B' side, but to our amazement, the label and fans loved it."

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"LORRAINE FROM SPAIN"

*"This is another tune left over from when Jimmy and I were writing for the group that preceded '**The Skyliners.**' We were fans of '**The Coasters**' and the song was definitely inspired by '**Smokey Joe's Cafe.**' It was a real kick later on to work with Carl Gardner and '**The Coasters**' and I still remain friends with them today. (Carl had sung the lead with '**The Robins**' who later became '**The Coasters.**')"*

"PENNIES FROM HEAVEN"

*"I was watching a late night movie of 'Pennies From Heaven' starring Bing Crosby on TV. The next morning, Jimmy called me at the office and said he saw the movie and would like to do a hip version of '**Pennies From Heaven.**' He did a tremendous job of writing. We sat down and wrote the tag ending, which he then voiced like the jazz schooled groups, such as '**The Four Freshmen**' and '**The Hi-Lo's.**' Lenny just wrote a straight ahead big band arrangement."*

"ZING WENT THE STRINGS"

*"Another standard Jimmy wanted to revamp was '**Zing Went The Strings**' but not in the traditional rock and roll style that other groups were doing it in. Once again, he did the whole vocal arrangement. Our producer/arranger Lenny Martin was so busy doing charts that he sought an outside arranger to do four of the tunes for the album. We were using a great guy on piano at our nightclub act rehearsals, and we suggested him. His name is Joe Zito and he arranged '**Zing Went The Strings.**'"*

"I'LL BE SEEING YOU"

"This song was added because we liked it and it was also a Bing Crosby tune, in keeping with our motives. When 'Pennies From Heaven' was released as a single, this was the flip side as a way to further capitalize on the connection and to enhance the groups' reputation as being a cut above other teen acts, and it worked."

"TIRED OF ME"

*"This tune was written by Jack Taylor and myself on a tour to further show the versatility of the group and to give Jimmy a rest during our nightclub act. I also wanted to show off the talents of Janet and Jackie. Joe V. and Wally were fine harmony singers. In fact, Wally was an unbelievably flexible and talented second tenor, who should have received much more recognition. His blending with Janet is really '**The Skyliner**' sound everyone goes after and never achieves. Jackie got his lead on the album with '**Tired Of Me**' and began doing more tenor leads in person, sometimes doing Jimmy's leads when throat trouble interfered."*

"BLOSSOMS IN THE SNOW"

*"This was cut during the period **Laurie Records** distributed **Calico Records.** One day an elegant old woman with long white gloves came in while we were rehearsing and played the tune. The owners of **Laurie** asked what we thought and I said it was not for '**The Skyliners.**' But Jim cut it with the studio group from the Perry Como TV show called the Ray Charles Singers. He was so nervous without the support of the group that he broke out in hives. The record was never released and was never heard until 1980 . . . twenty years later."*

"HAPPY TIME"

*"This was the work of Doc Pomus and Mort Shuman, one of the two most prominent and successful teams of the era. They had written countless hits for '**The Drifters,**' **Elvis Presley, 'Dion and The Belmonts,**' etc., and so what could we lose? Well, our fans would not accept us doing a straight ahead rock and roll song with too little harmony and too little group involvement. Actually, it's not a bad record . . . it's just not a typical '**Skyliners**' record."*

"STARDUST"

"This was Jimmy's idea. We were amazed when the record company agreed, so we proceeded. Surprisingly, in the current re-mix of 1986, it sounds like the record we intended to make. It was never released as a single. We are pleased to have it included in this album."

"IF I LOVED YOU"

*"This was of course by the masters, Rodgers and Hammerstein, and we loved it. The vocal arrangement, which is Jimmy's, was done as half 'do-wop' and half 'pop,' with Jimmy doing the black licks that he felt. We not only wanted to sell records, but convince old-line mainstream publishers and noted writers that '**The Skyliners**' not only would sing their material, but treat it well. The tactic succeeded."*

"WHEN I FALL IN LOVE"

*"We had been told by someone that Barbara Clark's (Dick Clark's wife) favorite song was '**When I Fall In Love**' . . . not being fools, and still staying within our own guidelines concerning album material, we decided to do it. I had been trying to convince **Calico** that Janet was a brilliant talent, capable of more than just hitting high notes on a fade. After the final take, everyone applauded."*

"I CAN DREAM, CAN'T I"

*"Originally done by Pattie Andrews of the **Andrews Sisters,** this was a favorite song of Janet's. However, we were getting top heavy with ballads on the LP, so Jimmy cooked up the alternating double-time, half-time vocal background and Joe Zito put a contemporary rock/cha cha feel. It worked so beautifully that we were all stunned."*

"BELIEVE ME"

*"This was the first and only time we ever covered a record that was currently on the market. It was recorded by '**The Veneers,**' who became the second group of '**The Chantels**' to record '**Look In My Eyes.**' It was written by Richard Barrett who wrote many of '**The Chantels**' and '**Little Anthony and The Imperials**' hits."*

"LONELY WAY"

*"This was the flip side of our hit '**It Happened Today**'. However, '**Lonely Way**' was number one in Hawaii and became one of our most requested songs. '**The Manhattan Transfer,**' who call '**The Skyliners**' their most favorite group, perform '**Lonely Way**' in their concert act."*

"WARM"

"This was a song Jimmy heard on a Johnny Maths LP and he really wanted to cut it. I think that it is one of the most beautiful cuts on the LP. For a seventeen-year old, Jimmy sounded like he knew everything in the world about love. It was a Joe Zito arrangement. The dynamics he established with the trombones are incredible."

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RCA
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Walt Disney's Cinderella

With full cast and delightful songs from the motion picture.

Ilene Woods as Cinderella

Story adapted by Winston Hibler

Music arranged by Norman Leyden

Conducted by Paul Smith

Also Walt Disney's 20,000 Leagues Under the Sea

Previously released as CAS-1057 (e)

© 1954 WALT DISNEY PRODUCTIONS

AYL1-4449 (e)
Stereo effect reprocessed from monophonic

The Wonderful World of Walt Disney

To adults, the name Walt Disney spells creativity, talent, brilliance. To children, the name Walt Disney simply spells magic. The two Walt Disney productions in this album demonstrate the truth in the feelings of both adults and children, for there is brilliance and there is magic in Walt Disney's CINDERELLA and 20,000 LEAGUES UNDER THE SEA.

"Cinderella" preserves all the sparkle and dash of the Walt Disney motion picture. It's heard with the full movie cast. Ilene Woods stars as Cinderella and sings the springlike *A Dream Is a Wish Your Heart Makes* and *So This Is Love*. There are other songs woven into the story, too. *The Cinderella Work Song*, sung by the heroine's mouse friends, squeaks along merrily. But the most memorable song to almost every young listener is *Bibbidi-Bobbidi-Boo (The Magic Song)*—a bright, lilting tune warbled by the fairy godmother as she turns mice into horses, pumpkin into coach, and a raggedy girl into royalty.

This is one story during which children find it easy to divide their affections. It's simple—Cinderella and her friends are the home team and the stepmother and stepsisters, along with Lucifer the cat, are on the other side. Thanks to lively acting and delightful songs, the story just bibbidi-bobbidi-burbles along until the beautiful Cinderella finds her Prince Charming and the nasty stepmother and stepsisters fade neatly out of her life.

Two delightful mice named Jacques and Gus-Gus cavort through the tale, commenting on the action and providing some of their own. The mice, Lucifer the cat, and Bruno the dog are characters that children will remember long after their childhood is over.

Walt Disney's "20,000 Leagues Under the Sea" provides fantasy of another sort. It is a rollicking adaptation of the original Jules Verne novel in which several men find themselves permanent "guests" in the luxurious submarine dwelling of Captain Nemo. Conseil, a young boy, and Snoopy the seal were added for the movie by Disney. Both are endearing characters that children will enjoy tremendously. And if a fantastic submarine furnished with an organ, windows that open to a whole underwater world, a lovable seal, and an adventurous young boy aren't enough, then the hearty sea shanties should satisfy even the most stalwart child. The old sea song *A Whale of a Tale* and the much more recent *The Nautilus Is Home to Us*, along with other songs, are rousingly presented by William Clauson.

WALT DISNEY'S "CINDERELLA"

Adapted from The Walt Disney Production
by Winston Hibler
Music composed by Norman Leyden
Orchestra directed by Paul Smith

Ilene Woods as CINDERELLA
The Walt Disney Storyteller—Verne Smith
James MacDonald as GUS-GUS
Eleanor Audley as STEPMOTHER
Helene Stanley as DRISELLA
Lucille Bliss as ANASTASIA
Verna Felton as GODMOTHER
John Brown as KING
Animals by Clarence Nash
Sound Effects by Ray Erlenborn and Arthur Surrence

WALT DISNEY'S "20,000 LEAGUES UNDER THE SEA"

Adapted from The Walt Disney Production
by Martin Weldon
Music composed by Norman Leyden
Orchestra directed by Harry Geller

William Redfield as NED LAND
Ian Martin as PROF. ARRONAX
Bernard Lenrow as CAPT. NEMO
Sandy Fussell as CONSEIL
Arthur Anderson as SNOOPY
Sea shanties sung by William Clauson

Produced by STEVEN R. CARLIN

Previously released as CAS-1057 (e)

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LPM-1934

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TWILIGHT IN VIENNA

ROBERT STOLZ CONDUCTING THE VIENNA STATE ORCHESTRA

The 3rd Man Theme
Yours Is My Heart Alone
When Day Is Done
Frasquita Serenade
and others

Photo: Ormond Gigli

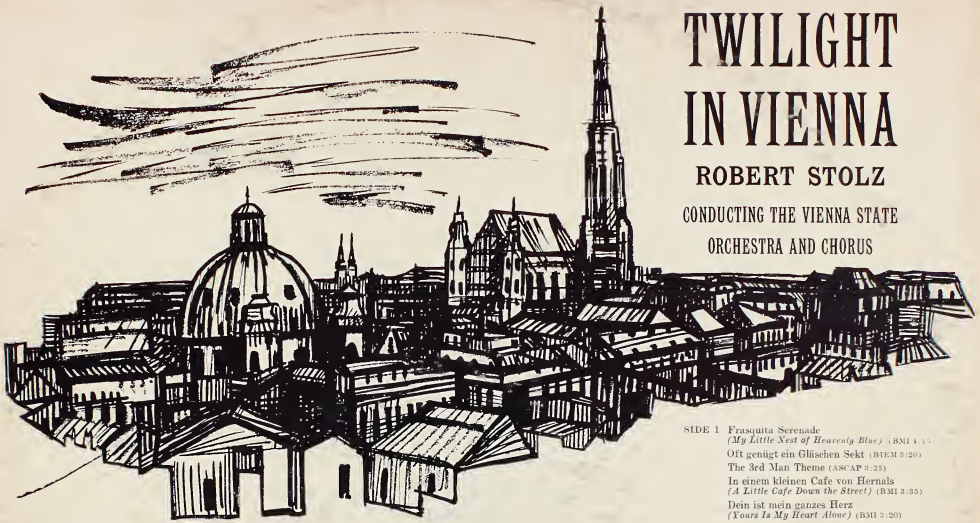
© RCA Printed in U.S.A.

LPM-1934

TWILIGHT IN VIENNA

ROBERT STOLZ

CONDUCTING THE VIENNA STATE ORCHESTRA AND CHORUS



SIDE 1
- Frasquita Serenade *(My Little Nest of Heavenly Blue)* (BMI 4:15)
- Oft genügt ein Gläschen Sekt (BIEM 3:20)
- The 3rd Man Theme (ASCAP 3:25)
- In einem kleinen Cafe von Hernals *(A Little Cafe Down the Street)* (BMI 3:35)
- Dein ist mein ganzes Herz *(Yours Is My Heart Alone)* (BMI 3:20)
- Zwei Märchenaugen (ASCAP 3:30)

SIDE 2
- Behalt' mich lieb, Cherie (BIEM 3:15)
- Ich muss wieder einmal in Grinzing sein (ASCAP 2:49)
- Madonna du bist schöner als der Sonnenschein *(When Day Is Done)* (ASCAP 3:10)
- In meinem Herzen wohnt der Mai (BIEM 4:05)
- Erst wanns aus wird sein (BIEM 3:05)
- Ein Kuss in der Dämmerung (BIEM 3:15)

Here is a vivid musical impression of one of the world's most completely captivating cities, created by the man most closely identified with its contemporary music. Robert Stolz, who conducts the Vienna State Orchestra and Chorus on these two sides, *is* musical Vienna today—as completely identified with it as the two Johann Strausses were throughout the nineteenth century.

His compositions have become musical trademarks of modern Vienna, especially *Zwei Herzen im Dreivierteltakt* ("Two Hearts in ¾ Time"), *Ich liebe dich!* and *Adieu, mein kleiner Gardeoffizier*. However, in this recording, Professor Stolz, honorary citizen of the city of Vienna, serves primarily as a conductor of the works of other Austrian composers in re-creating the music of Vienna. Only two of his compositions are represented: *Oft genügt ein Gläschen Sekt*, which he wrote with Ernst Marischka, and *Behalt' mich lieb, Cherie*, written with A. Morenau.

To American listeners the most familiar selections will probably be Franz Lehár's and Ludwig Herzer's *Dein ist mein ganzes Herz* ("Yours Is My Heart Alone"), and *The 3rd Man Theme*, Anton Karas' music of a war-torn Vienna that should never have been.

But it is of the new Vienna that this music sings, the Vienna that came into being with the departure of the last Russian soldiers in 1955, the Vienna of the rebuilt Opera, the busy, crowded streets, the traditional coffee houses and the new espresso places. Except for the espresso, though, it's a Vienna that looks remarkably like the Vienna of old: the wine gardens of Grinzing, the Vienna Woods and the homes of Beethoven, Brahms, Bruckner, Haydn, Mozart and the younger Strauss—houses where they were born, lived at various times, composed some of their finest music, or died.

Here again are the sounds of old Vienna; the starched and stylized pomp of the Spanish Riding School, the Prater, Hofburg Palace, In Der Burg and Schönbrunn Castle, coffee with a *Schlag* of whipped cream at Sacher's and pastry at Charles Demel's. Here is music to brighten the nights of old lovers of Vienna; you almost feel it is pre-World-War-I Vienna again, and old Emperor Franz Josef's sideburns are quivering in the spring breeze coming down off the hills.

—RICHARD JOSEPH
Travel Editor, Esquire Magazine

Recorded in Vienna

© by Radio Corporation of America, 1960

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CALYPSO ROSE

SOUL ON FIRE

CALYPSO ROSE

SOUL ON FIRE

Side One

(1) Pepper Soup
(McCartha Lewis - P.R.S.)

(2) Fire In Mi Wire)
(McCartha Lewis - P.R.S.)

(3) Amazing Grace
Combya/Amen
(Unknown)

Side Two

(1) Banana
Johnny Ventura-Kubaney)

(2) Green Green Grass
(Tom Jones)

(3) Tear Drops
(Feddy Fender)

(4) The Dark End
of the Street
(Percy Sledge)

(5) I Can't Stop Loving You
(Ray Charles)

(6) Pepper Soup (Club Mix)
(M. Lewis)

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Arr. The New Kid on The Block, **Micheal Hyde**
Executive Producers: **Karla Gabourel, McCartha Lewis**
Micheal Hyde, Granville Straker
Keyboards: **Micheal Hyde, Clinton Crawford**
Trombone: **Kevin Bradley**
Tenor Sax: **Mike Nelson**
Alto Sax: **Mike Nelson**
1st Trumpet: **Tony LuJon**
2nd Trumpet: **Tony LuJon**
Guitar: **Glen Jones**
Bass: **Carl McGregor**
Percussion: **Micheal Hyde**
Engineer: **Bob Drake**

Recorded at and Mix: Echo Sounds
2900 Los Feliz Blvd.
Los Angeles, Cal.
Background Vocals: **Clinton Crawford**
Carl King, Rancho Smith
Mastering: **Capitol Records** L.A., Cal.

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Pepper Soup, Fire In Mi Wire
Composed by McCartha Lewis (Calypso Rose)
Copyright: **P.R.S. London**
Publish: **Reward Music London**

Manufactured and Distributed by Rainbow WIRL Inc. – Music Division
Printed by Caribbean Graphics – Barbados
Made in Barbados

Calypso Rose has done it again. The most consistant Calypsonian I have met. For 34 years Calypso Rose has been belting out tunes after tunes, lyrics after lyrics, and now she has done it with. *(Pepper Soup).* The most traveled female Calypsonian is undoubtedly the Calypso Queen of the World who has entertained in countries like England, France, Belgium, Denmark, Sweden, Holland, Switzerland, The U.S.A., Canade, Belize, Cayene, Surinam, Guyana, Mexico, the Dutch, and French West Indies, the entire Carribean Island, the Bahama, Cayman Island to name a few.

Born Bethel Tobago, April 27, 1940, the daughter of a Baptist Minister McCartha Linda Sandy DeIve into the field of Music 1955 and has compiled a record of 20 Albums, 12 seven inch R.P.M. and 6 twelve inch. This 1990 Album which is called SOUL ON FIRE, Calypso Rose had dedicated to her 50 birthday 1990.

This album is very unique and versatile, Calypso Rose has captured the hearts of her audience with a repirtoire of Soca Salsa, Gospel and Soul. She has done a magical touch to Tom Jones Tune, Green Grass, brought back life to Ray Charles I CAN'T STOP LOVING YOU, Feddy Fenders Last Tear Drops, and Perry Sledge's Dark End Of The Street.

Calypso Rose is so versatile that she went into the hearts of the Latin community with the tune Bannana, which latin Salsa, ride on Rose. The spiritual tunes Amazing Grace, Cumbaya, and Amen are a mixture of Soca, Punta Rock, and Jazz. Fire In Me Wire is alive again and kicking after 21 years and which was sung in 8 different languages, the arranger has indeed put Fire To Roses Wire. Who is this new arranger? The name is Micheal Hyde. Calypso Rose says, this is my new discovery from down Central America Belize and has named him the New Kid On The Block. The kid has really put Fire to Roses Wire.

So to Roses fans — be delighted with Roses new ave because she has really put our Soul On Fire for 1990.

— *Tedika*

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UNITED ARTISTS RECORDS

Vera Lynn

it hurts to say goodbye

UAS 6591

VERA LYNN • IT HURTS TO SAY GOODBYE • UNITED ARTISTS

UNITED ARTISTS RECORDS

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STEREO UAS 6591
HIGH FIDELITY UAL 3591

VERA LYNN—IT HURTS TO SAY GOODBYE

VERA LYNN has been a top international recording star for many years, and this album contains a program of some of the songs which have meant something very special to her during this notable career.

Take, for example, the title tune, "IT HURTS TO SAY GOODBYE", which became one of America's most-played recordings shortly after Vera's disc was issued early in 1967.

Then there is "Red Sails In The Sunset", which was Miss Lynn's first commercial record—one in which her name did not even appear on the label. "Don't Worry About Me" has always been associated with a young musician named Harry Lewis, who is now Vera's husband and the father of their daughter, Virginia. "Now Is The Hour", the great wartime hit, is a memento of Miss Lynn's tremendous contribution to British servicemen throughout Europe and the far East as one of their premiere entertainers. "I'm Beginning To See The Light" was sung by our lovely vocalist on her first trip to America where she scored a huge success with it. "'Til There Was You" is a bouquet of melodic admiration for her good friend, composer Meredith Willson. "Where Have All The Flowers Gone" is included simply because it is a great folk song and Vera loves folk songs. Rounding out the package are such musical gems as "Among My Souvenirs", "I'll Pray For You", and "In My Little Red Book".

Here then is that great entertainer, VERA LYNN, singing some superb tunes. Her sincerity, her style, her crystal-clear tones have made her an empress of song for several decades. She is a true global star. "IT HURTS TO SAY GOODBYE" vividly shows why.

SIDE I

1. ***IT HURTS TO SAY GOODBYE****
(J. Gold-A. Goland) UNITED ARTISTS MUSIC CO., INC./ASCAP . . 3:04

2. ***AMONG MY SOUVENIRS***
(E. Leslie-H. Nicholls) DE SYLVA, BROWN & HENDERSON, INC. & EDGAR LESLIE, INC./ASCAP 3:07

3. ***DON'T WORRY 'BOUT ME***
(R. Bloom-T. Koehler) MILLS MUSIC, INC./ASCAP 3:16

4. ***I'M BEGINNING TO SEE THE LIGHT***
(H. James-D. Ellington-I. Hodges-D. George) ALAMO MUSIC, INC./ASCAP 3:46

5. ***I'LL PRAY FOR YOU***
(R. King-S. Hills) MILLS MUSIC, INC./ASCAP 3:07

SIDE II

1. ***IN MY LITTLE RED BOOK***
(A. Stillman-R. Block) EDWARD B. MARKS MUSIC CORP./BMI . . 2:46

2. ***RED SAILS IN THE SUNSET***
(J. Kennedy-H. Williams) SHAPIRO BERNSTEIN & CO., INC./ASCAP 3:56

3. ***'TIL THERE WAS YOU***
(M. Willson) FRANK MUSIC CORP./ASCAP 3:16

4. ***WHERE HAVE ALL THE FLOWERS GONE?***
(P. Seeger) FALL RIVER MUSIC, INC./BMI 4:46

5. ***NOW IS THE HOUR***
(M. Kaihau-C. Scott-D. Stewart) BOSTON MUSIC CO., LEEDS MUSIC CORP., W. H. PALING & CO., LTD., & SOUTHERN MUSIC PUBLISHING CO., INC./ASCAP 5:00

with TONY OSBORNE and his Orchestra
PRODUCED BY NORMAN NEWELL
*with the exception of "IT HURTS TO SAY GOODBYE" which was produced by Harry Lewis.

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HDY-1903

BOBBY HELMS

jingle bell rock

Christmas Time In My Home Town

Rudolph The Red Nosed Reindeer

Jingle Bell Rock

Here Comes Santa Claus

Winter Wonderland

The Old Year Is Gone

I Saw Mommie Kissing Santa Claus

Santa Claus Is Coming To Town

Silver Bells

Jingle Bells

White Christmas

I Wanna' Go To Santa Claus Land

STEREO

HDY-1903

BOBBY HELMS

jingle bell rock

SIDE A

1. JINGLE BELL ROCK (2:07)
   (J. Beal - J. Boothe) (Rosarita Music - ASCAP)
2. JINGLE BELLS (2:25)
   (P.D.)
3. HERE COMES SANTA CLAUS (2:10)
   (G. Autry - O. Haldeman) (Warner Bros. - Western Music - ASCAP)
4. WHITE CHRISTMAS (2:25)
   (I. Berlin) (Irving Berlin Music - ASCAP)
5. RUDOLPH THE RED NOSE REINDEER (2:25)
   (J. Marks) (St. Nicholas Music - ASCAP)
6. WINTER WONDERLAND (1:47)
   (F. Bernard - D. Smith) (Berkman, Vocco & Conn - ASCAP)

SIDE B

1. SILVER BELLS (2:45)
   (P. Wenrich - E. Madden) (Remick Music - ASCAP)
2. I SAW MOMMIE KISSING SANTA CLAUS (2:17)
   (T. Connor) (Regent Music - BMI)
3. CHRISTMAS TIME IN MY HOME TOWN (2:36)
   (H. Lowry) (Wayne Music - BMI)
4. THE OLD YEAR IS GONE (2:12)
   (J. Paychack - A. Mayhew) (Krandon Music - BMI)
5. I WANNA' GO TO SANTA CLAUS LAND (1:48)
   (B. Helms) (Leo-Wayne Music - BMI)
6. SANTA CLAUS IS COMING TO TOWN (1:48)
   (J. P. Coots - H. Gillespie) (Leo Feist - ASCAP)

HOLIDAY

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HOLIDAY

STEREO

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Arthur Fiedler · Boston Pops Orchestra

Encore (Fiedler's Greatest Hits)

Romeo And Juliet Theme
Raindrops Keep Fallin' On My Head
Midnight Cowboy Theme
Do You Know The Way To San Jose
Hava Nagila
Aquarius
Malambo
Blue Danube Waltz
Richard Rogers Waltzes
Stars And Stripes Forever
Sabre Dance

STEREO 24-5005

Polydor

ENCORE!
(Fiedler's Greatest Hits)

ARTHUR FIEDLER

BOSTON POPS ORCHESTRA

SIDE ONE

*1. LOVE THEME FROM "ROMEO AND JULIET"
Nino Roto — Famous Music Corp. (ASCAP) 4:06

*2. RAINDROPS KEEP FALLIN' ON MY HEAD — Burt Bacharach-Hal David — Blue Seas Mus. Inc. / Jac Music Co. / 20th Century Mus. Corp. (ASCAP) 3:04

3. THEME FROM "MIDNIGHT COWBOY"
John Barry — United Artist Mus. Co., Inc. / Barwin Mus. Inc. (ASCAP) 3:21

4. DO YOU KNOW THE WAY TO SAN JOSE?
Burt Bacharach-Hal David — Blue Seas Mus. Inc. / Jac Music Co. (ASCAP) 2:52

5. HAVA NAGILA
Arr.: Richard Hayman — Mills Music Inc. (ASCAP) 2:22

6. AQUARIUS
Rado-Ragni-MacDermot — United Artist Music Co., Inc .(ASCAP) 2:52

SIDE TWO

1. DANZA FINAL FROM "ESTANCIA" (MALAMBO)
Alberto Ginastera — Boosey & Hawkes Inc. (ASCAP) 3:48

2. BLUE DANUBE WALTZ
Johann Strauss — Public Domain 8:30

3. RICHARD RODGERS' WALTZES:
LOVER — R. Rodgers-L. Hart — Famous Music Corp. (ASCAP)
FALLING IN LOVE WITH LOVE
R. Rodgers-L. Hart — Chappell & Co. Inc. (ASCAP)
OH, WHAT A BEAUTIFUL MORNIN'
R. Rodgers-O. Hammerstein II — Williamson Mus. Inc. (ASCAP)
IT'S A GRAND NIGHT FOR SINGING
R. Rodgers-O. Hammerstein II — Williamson Mus. Inc. (ASCAP) 5:48

4. THE STARS AND STRIPES FOREVER
Sousa — P.D. — 3:28

5. SABRE DANCE
Aram Khachaturian — 2:15

*Arranged by RICHARD HAYMAN
**Arranged by LEROY ANDERSON

Produced by THOMAS MOWREY
Engineering: GUENTER HERMANNS
JOACHIM NISS

Variety, they say, is the spice of life, and the Boston Pops are well endowed with both — their music is full of variety and the musicians themselves are brimming with life.

Although the members of the Boston Pops Orchestra are too numerous to name individually (there are over ninety of them) it is worth mentioning that they are all members of the Boston Symphony Orchestra — a fact which may well account for their undeniable virtuosity. But the man who has welded these expert musicians together to form a great and flexible musical instrument is a man who is already well-known and loved by many — Arthur Fiedler. He has been the conductor of the Boston Pops since 1930, and as such has been responsible for making them the familiar household word they are today. To list fully his many achievements would require a lengthy epistle, but a brief resumé is equally impressive: he has been awarded ten honorary degrees and the Croix de Chevalier of the Légion D'Honneur; he has made innumerable appearances on radio and TV both in America and throughout the world; he has provided the music for several stage productions in Boston; and he has been guest conductor for virtually every significant band and orchestra in the entire world. An impressive list indeed, and one of which Arthur should well be proud, but the title which gives him greatest pleasure is that of Honorary Fire Commissioner of his hometown of Boston. For he takes a curiously boyish delight in all the activities of his local fire service, and like many others, he longed since boyhood for his very own fire engine. Unlike many others, however, his lifelong wish was unexpectedly fulfilled on his 75th. birthday, when his wife and son presented him with the machine of his dreams, a magnificent 1938 "pumper" from the Marlboro, New Hampshire fire service.

Fire engines, though, are not his only love, for as he freely admits, he is an avid record listener himself. He is particularly interested in hearing unfamiliar compositions, and he likes to compare various interpretations of familiar works, as well as the performances of other orchestras.

All this illustrates the wide range of interests, from flutes to fire engines, of the man who has built up one of the most interesting popular orchestras of the present age. The selections on this album are taken from a wide variety of sources, ranging from films and shows to Strauss, reflecting the unique personality and catholic tastes of the conductor. In the well-established tradition of his previous recordings, this album should continue to give great pleasure to the many connoisseurs of popular music throughout the world.

STEREO 24-5005
2391 004

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Jesu Dulcis Memoria
O Bone Jesu

Ave Maria
Regina Caeli
Salve Regina

Lift Thine Eyes
My Shepherd is the Lord
The Woman in the Shoe

Mam'selle Marie
The Happy Wanderer
What Child is This?

En passant par la Lorraine
Patapan
The Little Drummer Boy

Patterns in Song

THE J M CHORAL GROUP

NOVICES AND POSTULANTS OF THE RELIGIOUS OF JESUS AND MARY

Mother Marie Laetitia, R.J.M.,
Director

SIDE 1

1. LAUDATE DOMINUM	Grassi
2. JESU DULCIS MEMORIA	Gregarian Chant
O BONE JESU	Palestrina
3. AVE MARIA	Kadaly
REGINA CAELI	Grassi
SALVE REGINA	Gregarian Chant
4. LIFT THINE EYES	Mendlessahn
MY SHEPHERD IS THE LORD	Gelineau

SIDE 2

1. THE WOMAN IN THE SHOE	Brawn
2. MAM'SELLE MARIE	Guian
3. THE HAPPY WANDERER	Maller
4. WHAT CHILD IS THIS?	Old English Air
5. EN PASSANT PAR LA LORRAINE	French Falk Sang
6. PATAPAN	Burgundian Caral
7. THE LITTLE DRUMMER BOY	Simeane, Davis, Onarati

Fram far and near have came the yaung girls whase vaices are heard in "Patterns in Sang." Knawn as the JM CHORAL GROUP, these Pastulants, Navices and Religiaus af the Cangregatian af Jesus and Mary have a unique purpase in making this album: They are singing far a HOME!

Built just six years aga ta accammadate eighty nuns, including the Faculty af Regina High Schaal, the Cammunity's pravincial hause in Hyattsville, Maryland, has already became inadequate. Because af their ever-increasing number, the Religiaus have autgrawn their ane-raam chapel, and even their living quarters. In arder ta admit a new graup af candidates in August, 1961, the aver-crawded canditians must be at least partially relieved.

Faced with this urgent need -- caupled, alas, with the dearth af funds necessary ta begin the building program -- the members af the JM CHORAL GROUP determined ta help their Cangregatian thraugh their musical talent. Selected because af the autstanding quality af their vaices, these sangsters are seventeen in number. After listening ta their renditians, Dr. Jahn B. Paul, Head af the Department af Music af the Cathalic University af America, stated, "Anyane having the appartunity ta hear this graup shauld nat miss it!" Mather Marie Laetitia, their directar, has dane extensive recital and cancert wark. She is pursuing her musical studies at the Cathalic University.

Ever since their first cancert in 1958, the members af the JM CHORAL GROUP have been invited cantinually ta sing far the public. Unable ta leave their canvent, however, far cancert engagements, they have accepted the prapasal ta put same af their selectians an record. After preparing a disc far limited distributian anly, the graup was encauraged ta make a lang-playing, cammercial album. As these requests caincided with the Cammunity building program, they responded with "Patterns in Sang."

The Cangregatian af Jesus and Mary, faunded in Lyans during the aftermath af the French Revalutian, has spread ta five cantinents. Althaugh its primary wark is teaching, it has flaurishing missianary centers in India, Pakistan, Africa, and Sauth America. The Eastern American Province, with its pravincialate in Hyattsville, canducts elementary and secandary schaals in the States af Maryland, New Yark, Rhade Island, Massachusetts and New Hampshire.

May all wha hear "Patterns in Sang" find therein peace and enjayment!

"The music an this recard is much mare than the mere nates and wards sung by the members af the JM CHORAL GROUP. Here we have same excellent examples af music, written ta be sung by wamen's vaices, dane with a beauty af saund and a technical cammand that is unusual.

The range af maod in the music is unusual alsa. There is an expected rightness in the way the nuns sing "Jesu Dulcis Memaria" and the luminaus 'Ave Maria' by Zaltan Kadaly. But the zing they give ta 'En passant par la Larraine' and 'The Happy Wanderer' is equally autharitative." PAUL HUME, Music Critic, The Washington Post.

©1960 by JM Charal Graup

Al Caiola and Don Arnone

GREAT PICKIN'

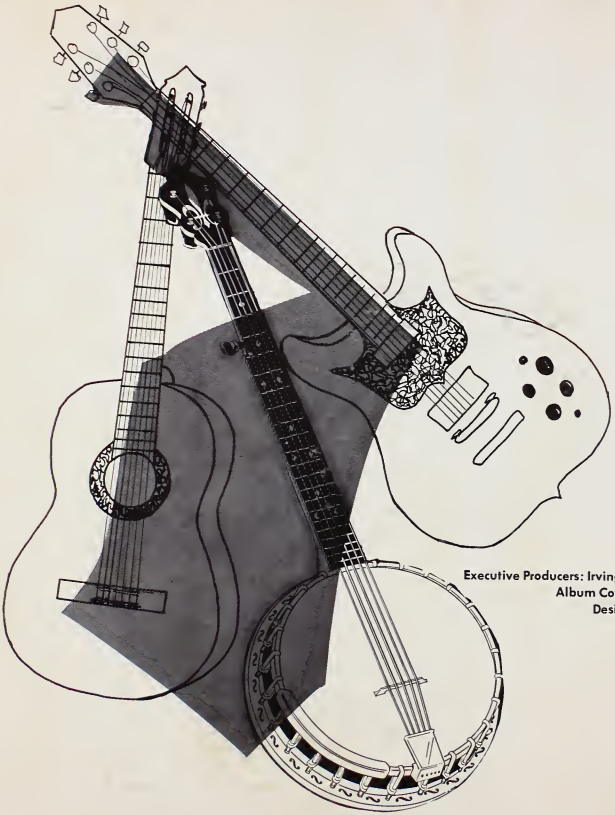
with special guests

Bill Faith

Al Vescovo

John Morell

CMI 1018



AL CAIOLA/DON ARNONE

A Foggy Day

Lover Come Back to Me

On the Alamo

Birds of a Feather

Chinese Guitar

BILL FAITH

Getting To Know You

Jeepers Creepers

Mimi

AL VESCOVO

Dueling Banjo

JOHN MORELL

I Can't Feel Happy

Executive Producers: Irving Wasserman and Robert Dempster (Concept Marketing)
Album Cover Concept: Mared Marketing Company
Design and Graphics: Meka A. Fennell

cmi

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Sammy Davis Jr.

CR-20188

SAMMY DAVIS, JR.

Side One

1. **CIRCUS*** 3:06
Directed By Sy Oliver
(Louis Alter-Bob Russell) ASCAP

2. **ADELAIDE*** 2:39
With Chorus Directed By Jack Pleis
(Frank Loesser) ASCAP

3. **LOVE ME OR LEAVE ME*** 2:54
Directed By Sy Oliver
(Walter Donaldson-Gus Kahn) ASCAP

4. **GLAD TO BE UNHAPPY*** 3:02
Directed By Sy Oliver
(Richard Rodgers-Lorenz Hart) ASCAP

Side Two

1. **FRANKIE AND JOHNNY*** 3:14
Directed By Morty Stevens
(Adapted by Johnny Green–Lyric-Sammy Cahn) ASCAP

2. **EASY TO LOVE*** 2:21
Directed By Morty Stevens
(Cole Porter) ASCAP

3. **BACK TRACK!*** 2:20
Directed By Sy Oliver
(Gilbert Becaud-Lee Wilson-Lynn Russel) BMI

4. **DANGEROUS*** 2:50
Directed By Morty Stevens
(Billy Mure-Hal Hackady-Hal David) BMI

*Vocals With Orchestra

MCA CORAL RECORDS

THIS ALBUM CONTAINS FEWER SELECTIONS THAN THE ORIGINAL RELEASE

CR-20188

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RCA
ARC2-7005
2 RECORD SET

RED SEAL DIGITAL

TCHAIKOVSKY

The Nutcracker

COMPLETE

SAINT LOUIS SYMPHONY ORCHESTRA
LEONARD SLATKIN

BOOKLET ENCLOSED

ARC2-7005

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TCHAIKOVSKY

The Nutcracker

(Complete)

SAINT LOUIS SYMPHONY ORCHESTRA
LEONARD SLATKIN
Conductor

Produced by Jay David Saks

Recording Engineer: Paul Goodman
Post-Production Engineer: Thomas MacCluskey

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IAM RECORDS

Jessy Dixon produces

Songs of Pentecost

SIDE 1
IAM-3006

featuring The World of Pentecost Choir

MY GOD IS NOT DEAD 4:41 - Percy Bady
HE THAT THE SON HAS SET FREE 4:01 - Randy Phillips, ASCAP/Dixon Music, ASCAP
LORD I NEED A BREAKTHROUGH 4:19 - Wayne Jackson, ASCAP/Dixon Music, ASCAP
I'LL SAY YES LORD YES 4:32 - Lynn Keesecker ASCAP/ Manna Music, ASCAP
I'LL NEVER STOP BELIEVING 4:47 - Jessy Dixon, ASCAP/ Dixon Music, ASCAP

Produced by Jessy Dixon

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Jessy Dixon produces

Songs of Pentecost

SIDE 2
IAM-3006

featuring The World of Pentecost Choir

WE COME TO WORSHIP YOU 4:24 - Jeff Switzer, ASCAP/
Dixon Music ASCAP

THERE IS NO FAILURE 3:54 - Jessy Dixon, ASCAP/
Dixon Music, ASCAP

CAST YOUR CARES ON HIM 3:45 - Randy Phillips, ASCAP/
Dixon Music, ASCAP

LORD I LIFT MY SPIRIT TO YOU 4:24 - Jessy Dixon/Dixon Music,
ASCAP/John Thompson/Whole Armor Publishing, ASCAP/
Randy Scruggs/Full Armor Publishing, ASCAP

Produced by Jessy Dixon

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john beltran, earth & nightfall.

rs 95072

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a - c. run time 719. sabam tm

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rs 95072
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d - f. run time 811. sabam tm

john beltran, earth & nightfall.

rs 95072

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g - i. run time 805. sabam tm

john beltran, earth & nightfall.

rs 95072

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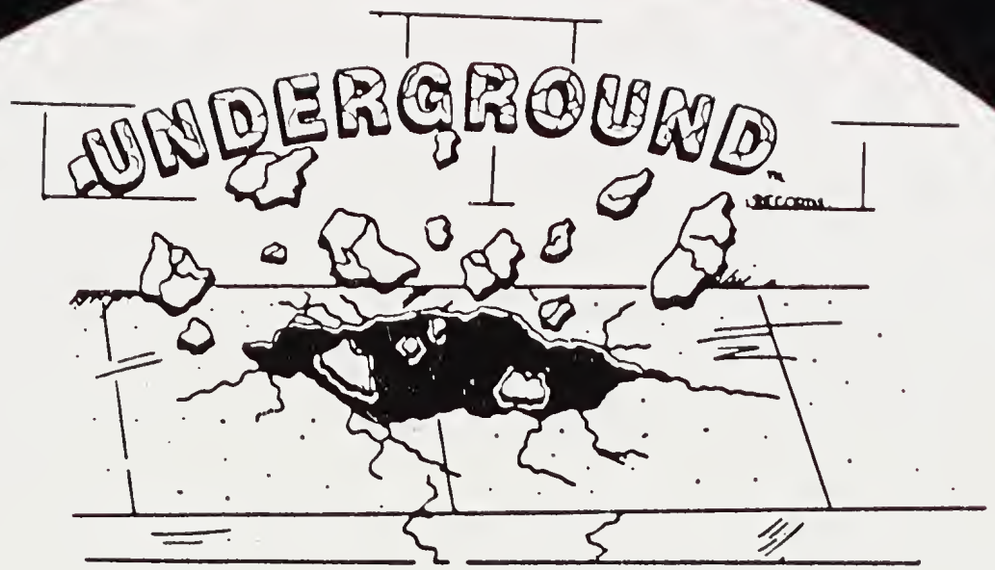
j - l. run time 668. sabam tm



E. S. P.

UN 123
33 1 / 3 RPM
Popstar, BMI

Produced by:
E.S.P.,
Tommy Thumbs,
and Danny Kris

LET'S MOVE

SIDE UP
1. Radio Mix
2. Thumbs Mix
   Mixed by Tommy Thumbs

SIDE DOWN
1. Chicago House Mix
2. Whopstramental
   Mixed by Danny Kris

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UNDERGROUND

Paul Winley RECORDS

CYMANDE

ARRIVAL

Produced By
PATRICK PATTERSON
Executive Producer
PAUL WINLEY

PWLP 141 A
33 1/3 RPM
Side One

1. **What's the Word — Good Times**
   P. Patterson — T. White 7:33
2. **Living For Your Love**
   P. Patterson — S. Scipio 5:24
3. **Sweet Talk**
   P. Patterson — S. Scipio 6:18
4. **Let Me Be the One**
   P. Patterson — S. Scipio 4:22

All Tunes Published by NINNY PUBL. B.M.I.

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Paul Winley RECORDS

CYMANDE

ARRIVAL

Produced By
PATRICK PATTERSON
Executive Producer
PAUL WINLEY

PWLP 141 B
33 1/3 RPM
Side Two

1. **Since You've Been Gone**
   P. Patterson — S. Scipio 5:07
2. **You Won't Feel So Proud**
   T. White 4:26
3. **Being With You**
   P. Patterson — S. Scipio 3:34
4. **It's Magic**
   P. Patterson — S. Scipio 3:34

All Tunes Published by NINNY PUBL. B.M.I.

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UNRULY RECORDS

2000

STEREO 33 1/3 UR-120

KRAZY B.

THIS SIDE: **1. JIBBERISH 4:15**
2. GO 4:23
3. JAY'S BOUNCE 3:28

ALL TRACKS PRODUCED BY KRAZY B.

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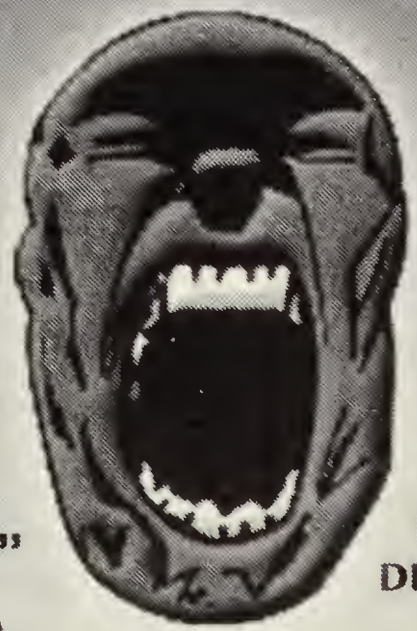

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KRAZY B.

THIS SIDE: 1. POP CLUB 5:12
2. HAND CLAP 3:28
3. 'BOUT IT THUGS 3:32 ^

ALL TRACKS PRODUCED BY KRAZY B.
^ FEATURING VOCALS BY IAN SMITH

DESIGN AND LAY OUT BY 50-FIFTY DESIGNS

Quiet Records

presents

K.W. Griff

Side A

Dist. by: Quiet Records

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For more information contact
D.J. Patrick at 44-386-7294 or
djpatrick@myvzw.com

Big Dummy
Move It 2002
Rat Patrol

All tracks produced and mixed by: K.W. Griff
All tracks E.Q. by: D.J. Patrick
All tracks E.Q. at Quiet Studio
Executive Producer: Patrick McDonald

QR-038

Quiet Records

presents

D.J. Tameil vs. D.J. Patrick

Side B

Dist. by: Quiet Records

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For more information contact
D.J. Patrick at 44-386-7294 or
djpatrick@myvzw.com

My Neck My Back *(Main)*

My Neck My Back *(Radio)*

One, Two *(RMX)*

Track One and Two produced and mixed by: D.J. Tameil
Track Three produced and mixed by: D.J. Patrick
All tracks E.Q. by: D.J. Patrick
All tracks E.Q. at Quiet Studio
Executive Producer: Patrick McDonald

QR-038

ABILITY DEVELOPMENT

RECITAL FAVORITES

Valery Lloyd-Watts, Piano

1. Twinkle, Twinkle, Little Star Variations—Shinichi Suzuki 2:52
2. Lightly Row—Folk Song :30
3. The Honeybee—Folk Song :16
4. Cuckoo—Folk Song :20
5. Lightly Row (2nd version)—Folk Song :28

SZ-511 Side A

STEREO

6. French Children's Song—Folk Song :36
7. London Bridge—Folk Song :12
8. Mary Had a Little Lamb—Folk Song :12
9. Go Tell Aunt Rhody—Folk Song :32
10. Clair de Lune—Lully :27
11. Long, Long Ago—Bayly :44
12. Little Playmates—F.X. Chwatal :30
13. Chant Arabe—Anon. :47
14. Allegretto 1—C. Czerny 1:00
15. Adieu!—Folk Song :32
16. Allegretto 2—C. Czerny :38
17. Christmas Day Secrets—T. Dutton :34
18. Allegro—S. Suzuki :30
19. Musette—Anon. 1:03

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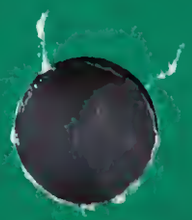
ABILITY DEVELOPMENT

RECITAL FAVORITES

Valery Lloyd-Watts, Piano

1. Ecossaise—J.N. Hummel :43
2. A Short Story—H. Lichner :52
3. The Happy Farmer—R. Schumann :49
4. Minuet 1—J.S. Bach 1:19

SZ-511 Side B



STEREO

5. Minuet 2—J.S. Bach 1:58
6. Minuet 3—J.S. Bach 1:37
7. Minuet in G minor—J.S. Bach :55
8. Cradle Song—C.M. von Weber :36
9. Minuet—W.A. Mozart :52
10. Arietta—W.A. Mozart 1:25
11. Melody—R. Schumann 1:02
12. Sonatina—L. van Beethoven
    Moderato 1.31
    Romance 2:15

Recorded January 19, 1978

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SIDE 1 DOCUMENTS

★ 1. John C. Calhoun's Speech
★ 2. The Fugitive Slave Act
★ 3. Ralph Waldo Emerson's *Journals*
★ 4. Jenny Lind's Letter
★ 5. Ben Holladay's Account of Robbery
★ 6. McGuffey's *Eclectic First Reader*
★ 7. Harriet Beecher Stowe's *Uncle Tom's Cabin*
★ 8. Abraham Lincoln's Speech
★ 9. Abraham Lincoln's Speech

THE LIFE HISTORY OF THE UNITED STATES Record 5: 1849-1865

The Sounds of History

THE UNION SUNDERED

MONAURAL 33⅓ rpm

★ 10. Stephen Douglas' Speech
★ 11. John Brown's Address to the Court
★ 12. Louis T. Wigfall's Speech
★ 13. Abraham Lincoln's Inaugural Address
★ 14. Jefferson Davis' Inaugural Address
★ 15. Mary A. Livermore's *My Story of the War*
★ 16. Abraham Lincoln's Letter
★ 17. John de Forest's "Forced Marches"
★ 18. Chauncey H. Cooke's Letter
★ 19. Robert E. Lee's Letter

SIDE 2 MUSIC OF THE CIVIL WAR HOME FRONT

★ 1. Dixie *and* The Bonnie Blue Flag
★ 2. The Southern Girl
★ 3. Follow the Drinking Gourd
★ 4. The Lonesome Valley
★ 5. Tenting on the Old Camp Ground

THE LIFE HISTORY OF THE UNITED STATES Record 5: 1849-1865

The Sounds of History

THE UNION SUNDERED

MONAURAL 33⅓ rpm

★ 6. Beautiful River
★ 7. Listen to the Mockingbird
★ 8. Roll, Jordan, Roll
★ 9. Rally Round the Cause, Boys
★ 10. Amazing Grace
★ 11. We are Coming, Father Abra'am

Virgil Thomson—Music Editor

GEMINI RECORDS

"GOOD MISCHIEF"

Songs and Dances for Children

Gemini - Sandor and Laszlo Slomovits

Side One
GR 1001

33 1/3 RPM
209045XA

1. THE MARVELOUS TOY - Tom Paxton 3:01
   © Cherry Lane Music
2. I'M GONNA TELL - Rosalie Sorrels 3:20
   © Grimes Creek Music Co.
3. A PLACE IN THE CHOIR - Bill Staines 3:08
   ©1978 Mineral River Music
4. ZUM GALI GALI - Traditional Israeli 1:36
5. OH HOW LOVELY - Traditional European 1:36
6. LUNCH - ©1982 Sandor Slomovits 2:00
7. AIKEN DRUM - Traditional Scottish 3:13

GEMINI RECORDS

"GOOD MISCHIEF"

Songs and Dances for Children

Gemini - Sandor and Laszlo Slomovits

Side Two
GR 1001

33 1/3 RPM
209045XB

1. FIDDLESTICKS/LIMBERJACK 2:56
   © 1978 Laszlo Slomovits
2. MERRILY KISS THE QUAKER'S WIFE/
   HASTE TO THE WEDDING 2:15
   Traditional Irish Jig
3. THE HALTING MARCH 2:48 Traditional Irish
4. WESTPHALIA WALTZ 2:55
   Traditional French-Canadian
5. LASZLO'S REEL 1:39
   ©1978 Laszlo SLomovits
6. OVER THE HILLS 2:36
   Traditional Irish Air
7. SIMEN TOV 3:46
   Traditional Hebrew

ARCANO RECORDS

Lado **A** Estereo

DKL1-3397 (DKL1-3397 A)

DANZAS

MARCO ANTONIO MUÑIZ

1 SUEÑO DE AMOR (J. Morel Campos)*
2 RECUERDOS DE BORINQUEN
(Luis R. Miranda)**

3 NO ME TOQUES (J. Morel Campos) *
4 BAJO LA SOMBRA DE UN PINO
(Juan F. Acosta)***
5 FLOR DE MIS AMORES (Lito Peña)****

MARCO ANTONIO MUÑIZ
*Arreglo y Dirección: Angel "Cucco" Peña;
**Arreglo y Dirección: Johnny López R.;
***Arreglo y Dirección: Raymond Torres;
****Arreglo y Dirección: Lito Peña
(Grabado en Puerto Rico)

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ARCANO RECORDS

Lado **B** Estereo

DKL1-3397 (DKL1-3397 B)

DANZAS

MARCO ANTONIO MUÑIZ

1 MIS AMORES (Simón Madera)*
2 FELICES DIAS (Juan Morel Campos)**

3 ALONDRAS EN EL BOSQUE (Carlos Padilla)***
4 AMOR BENDITO (Rios Ovalle)**
5 SARA (Angel Mislán) ****

MARCO ANTONIO MUÑIZ
*Arreglos y Dirección: Raymond Torres;
**Arreglos y Dirección: Lito Peña; ***Arreglos y Dirección: Angel "Cucco" Peña;
****Arreglo y Dirección: Wilson Torres
(Grabado en Puerto Rico)

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I. Teil; Orchestervorspiel
Nun dämpft die Dämmrung jeden Ton
Eva-Maria Bundschuh, Sopran
Manfred Jung, Tenor
Dresdner Philharmonie und Mitglieder
des Rundfunk-Sinfonie-Orchesters Leipzig
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Arnold Schönberg

Gurrelieder

I. Teil (Fortsetzung)
Mein Haupt wiegt sich auf lebenden Wogen

Orchesterzwischenspiel

Eva-Maria Bundschuh, Sopran
Manfred Jung, Tenor

Dresdner Philharmonie und Mitglieder
des Rundfunk-Sinfonie-Orchesters Leipzig

Dirigent: Herbert Kegel

ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN · NICHT GENEHMIGTE ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND SENDUNG VERBOTEN

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Seite 3
7 29 112

AWA
ST 33

Arnold Schönberg

Gurrelieder

I. Teil (Schluß) Tauben von Gurre
II. Teil: Herrgott, weißt Du, was Du tatest
III. Teil (Anfang) Die wilde Jagd

Rosemarie Lang, Alt; Manfred Jung, Tenor
Ulric Cold, Baß
Rundfunkchöre Berlin und Leipzig
Prager Männerchor
Dresdner Philharmonie und Mitglieder
des Rundfunk-Sinfonie-Orchesters Leipzig
Dirigent: Herbert Kegel

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AWA
ST 33

Seite 4
7 29 112

Arnold Schönberg

Gurrelieder

III. Teil (Fortsetzung)
Die wilde Jagd
Des Sommerwindes wilde Jagd

Manfred Jung, Wolf Appel, Tenor
Gert Westphal, Sprecher

Rundfunkchöre Berlin und Leipzig
Prager Männerchor
Dresdner Philharmonie und Mitglieder
des Rundfunk-Sinfonie-Orchesters Leipzig
Dirigent: Herbert Kegel

ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN · NICHT GENEHMIGTE ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND SENDUNG VERBOTEN

ARNOLD SCHOENBERG
Five Pieces for Orchestra, Op. 16

SIDE ONE
D-79001-A

STEREO
(SP)

1. Vorgefühle (Premonitions) 2:03
2. Vergangenes (Yesteryears) 4:42
3. Sommermorgen an einem See (Farben) (Summer Morning by a Lake) (Colors) 3:55
4. Peripetie (Peripetia) 1:57
5. Das Obligate Rezitativ (The Obligatory Recitative) 3:38

LOS ANGELES CHAMBER ORCHESTRA
GERARD SCHWARZ, conductor

℗ 1980 Elektra/Asylum/Nonesuch Records

Mfg by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069 665 5th Avenue, New York, New York 10022, A Division of Warner Communications, Inc.

ARNOLD SCHOENBERG
Chamber Symphony No. 1, Op. 9

SIDE TWO
D-79001-B

STEREO
20:01
(SP)

LOS ANGELES CHAMBER ORCHESTRA
GERARD SCHWARZ, conductor

℗ 1980 Elektra/Asylum/Nonesuch Records

Mfg by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd Los Angeles, California 90069 665 5th Avenue New York, New York 10022 / A Division of Warner Communications Inc

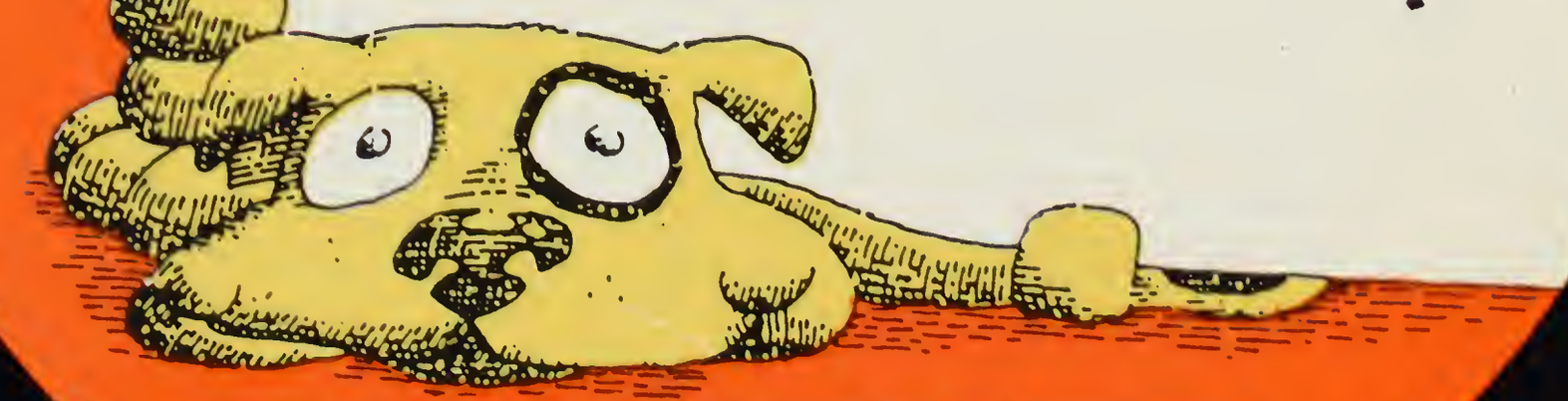
THE BABY RECORD

Bob McGrath/Katharine Smithrim

BOUNCING RHYMES Ride Baby Ride; Mother and Father and Uncle John; To Market, To Market; This Is The Way The Ladies Ride; Baby A Go Go.
FINGER AND TOE PLAYS This Little Pig Goes To Market; Round and Round The Garden; There Are Baby's Fingers; Slowly, Slowly; Let's Go To The Woods; Come A look A See.
ACTION RHYMES Riding On My Pony; Pop Goes The Weasel; Humpty Dumpty; 1,2,3, Baby's On My Knee.
INSTRUMENT PLAY Drums: Listen To My Drums; Baa Baa Black Sheep. Shakers: Hey Diddle Diddle; Shakers Away.
Bells: Ride A Cock Horse To Bamberry Cross.
SONGS Head And Shoulders; As I Was Walking To Town One Day.
LULLABIES Baa Baa Black Sheep (Different Version); Starlight, Starbright.
The Baby Record was conceived by Katharine Smithrim and Bill Usher as an adaptation of Katharine's "Music With Your Baby" classes.

SIDE #1
KRL 1007

Produced and Recorded by Bill Usher
© ℗ 1983 KIDS' Records



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THE BABY RECORD

Bob McGrath/Katharine Smithrim

BOUNCING RHYMES Tommy O'Flynn; Rickety, Rickety, Rocking Horse; Captain Go Side Track Your Train.
FINGER AND TOE PLAYS There Was A Little Man; Shoe The Old Horse; This Little Pig Had A Rub, A Dub Dub; This Little Baby.
ACTION RHYMES One Is A Giant; Clap Your Hands Little Sally; Ring Around The Rosie; Row, Row, Row Your Boat.
INSTRUMENT PLAY Drums: I Can Play My Drum; Fee Fie Foe Fum. Sticks; Jack Be Nimble; 1,2 Buckle My Shoe.
Bells: 1,2,3,4 Jingle At The Cottage Door; Bell Horses.
SONGS Let's Tap Our Legs Together; Rain Is Falling Down-Splash!
LULLABIES Sleep My Babe; What'll I Do With My Baby-O?
The Baby Record was conceived by Katharine Smithrim and Bill Usher as an adaptation of Katharine's "Music With Your Baby" classes.

SIDE #2
KRL 1007

Produced and Recorded by Bill Usher
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—HIS LOVE . . . REACHING—
(A Celebration Of God's Gift)

Words and Music by Ronn Huff and Bill & Gloria Gaither
With Choirs, Orchestra and Soloists Arranged and
Conducted by Ronn Huff

PARAGON

℗ PARAGON

PR 45001
Side One

1. Invocation: O COME TO MY HEART, LORD JESUS
Elliott/Matthews/3:00-Solo: Dave Boyer
2. Festival of Christmas Hymns (Processional)-5:10
GOOD CHRISTIAN MEN, REJOICE!/Old German Melody
ANGELS, FROM THE REALMS OF GLORY/Montgomery/
Old French Tune
FOR UNTO US A CHILD IS BORN/Handel
O COME ALL YE FAITHFUL/18th Century Latin Hymn
JOY TO THE WORLD/Watts
3. HALLELUJAH TO THE NEW BORN KING/
MacKenzie/Paragon/ASCAP/1:35
4. O LITTLE TOWN OF BETHLEHEM/
Brooks/Redner/3:20
O COME TO MY HEART, LORD JESUS (Reprise)/
Elliott/Matthews-Solos: Ronn Huff & Sharalee Lucas
5. WHAT DID YOU SAY WAS THE BABY'S NAME?/
Gaither/Gaither/ASCAP/4:40
6. NARRATION: Ronn Huff & Gloria Gaither/2:23
Produced by: Bob MacKenzie & Ronn Huff

PARAGON—803 18th Ave. S., Nashville, Tenn.—Distributed by WORD, INC., Waco Texas

—HIS LOVE . . . REACHING—
(A Celebration Of God's Gift)

Words & Music by Ronn Huff and Bill & Gloria Gaither
With Choirs, Orchestra and Soloists Arranged and
Conducted by Ronn Huff

PARAGON

℗ PARAGON

PR 45001
Side Two

1. NARRATION: Ronn Huff, Gloria Gaither and Bill Gaither/3:17
2. REACHING/Gaither/Gaither/ASCAP/3:48
Solo: Dave Boyer
3. REDEEMING LOVE/Gaither/Gaither/ASCAP/4:36
THOU ART WORTHY/Huff/JoySong/SESAC
Solo: Dave Boyer
4. SEVEN PRAYERS/Gaither/Gaither/ASCAP/8:37
JESUS, WE JUST WANT TO THANK YOU/
Gaither/Gaither/ASCAP
O COME ALL YE FAITHFUL/18th Century Latin Hymn
FOR UNTO US A CHILD IS BORN/Handel
THOU ART WORTHY (Reprise)/Huff/JoySong/SESAC
5. JESUS, WE JUST WANT TO THANK YOU/
Gaither/Gaither/ASCAP/3:43

Produced by Bob MacKenzie & Ronn Huff

PARAGON—803 18th Ave. S., Nashville, Tenn.—Distributed by WORD, INC., Waco Texas

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

Swiss Folk Music XI
Historic Folk Songs

Programme No.56 (Music Selections)

+ML+ STEREO 33⅓

MH 56-MS
3135

© P SBC

1. Stets in Trure mues i läbe 2:32
2. Acht Berner Schnider 2:40
3. Potz Marter, Kyeri, Velte 2:52
4. Tannhuser 3:22
5. 's Schötzerschmied-Anneli 3:55
6. Wie mache's dänn die Zimmerlüt 2:45

Sung by H.P.Treichler

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services

- Transcriptions -

Swiss Folk Music X

Stringed Instruments: Zither and Hackbrett

Programme No.55 (Music Selections)

+ML+ STEREO 33⅓

MH 55 -MS

3134

© P SBC

1. 's Munotglöggli 1:05
2. Luzerner Tanzlied 1:47
3. Muotathaler Tanz 1:41
4. Vaters Jödeliwalzer 1:58
5. Vaters Polka 1:05
6. Chrüzeggler Naturjodel 1:59
7. Mys Gygali 2:08
8. Ueberliefertes Zäuerli 1:36
9. Wälzerli 1:28
10. Mazurka 1:44
11. Dr Walpeni-Marsch 1:36
12. 's Heimfahri 2:42

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

+ML+ MONO 33⅓

MH 56
3137

Swiss Folk Music XI
Historic Folk Songs

Sung and presented by H.P. Treichler

Programme No.56

Complete broadcast

25:40

Non-commercial recording - Not for sale

© P SBC

Made in Switzerland

MUSICA HELVETICA

SBC

European & Overseas Services
- Transcriptions -

ML

MONO 33⅓

MH 55
3136

Swiss Folk Music X
Stringed Instruments
Zither and Hackbrett

Programme No.55

Complete broadcast

24:53

Non-commercial recording - Not for sale

© P SBC

abc Songbird™

"WORK WHILE IT'S DAY"

EUGENE WILLIAMS AND SISTER LEE IDA BROWN AND THE HOUSTON INTERDENOMINATIONAL CHOIR

SIDE A
STEREO

SBLP-262
(SBLP-262-A)

1. LORD GRANT ME THE DIVINE SERENITY (E. Williams) 2:02
2. BEHOLD I STAND AT THE DOOR AND KNOCK (E. Williams) 3:03
3. WAKE UP, STIR UP, MOVE UP (E. Williams / L. B. Hill) 3:44
4. ALL OF THESE THINGS (J. Cleveland) Savoy Music Co. (BMI) 4:03
5. WORK WHILE IT'S DAY (E. Williams) 3:51

All songs published by Lion Pub. Co., Inc., a div. of ABC / Dunhill Music Co., Inc., (BMI) except band 4.
PRODUCED & ARRANGED BY EUGENE WILLIAMS
℗ 1975, ABC Records, Inc.

abc Songbird™

"WORK WHILE IT'S DAY"

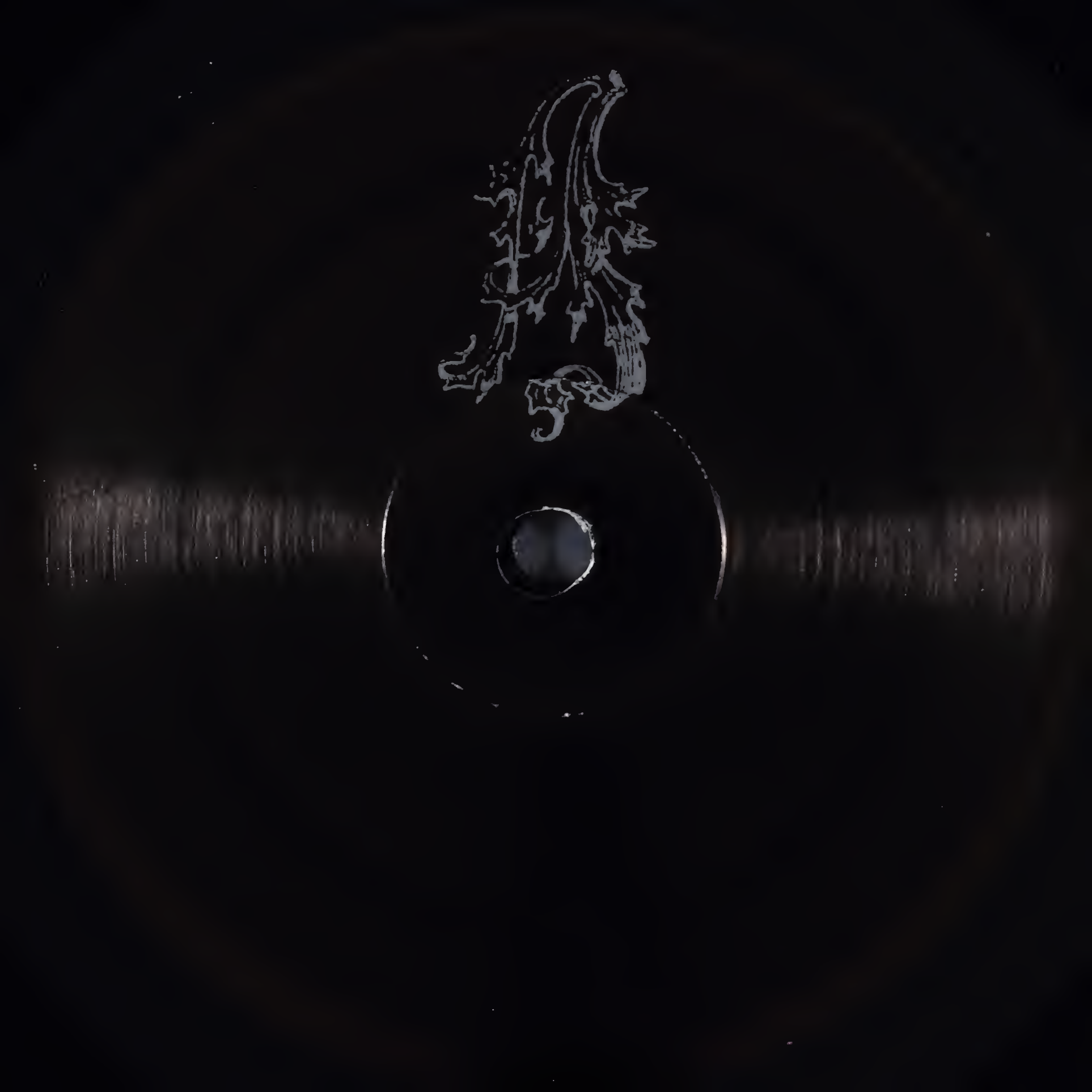
EUGENE WILLIAMS AND SISTER LEE IDA BROWN AND THE HOUSTON INTERDENOMINATIONAL CHOIR

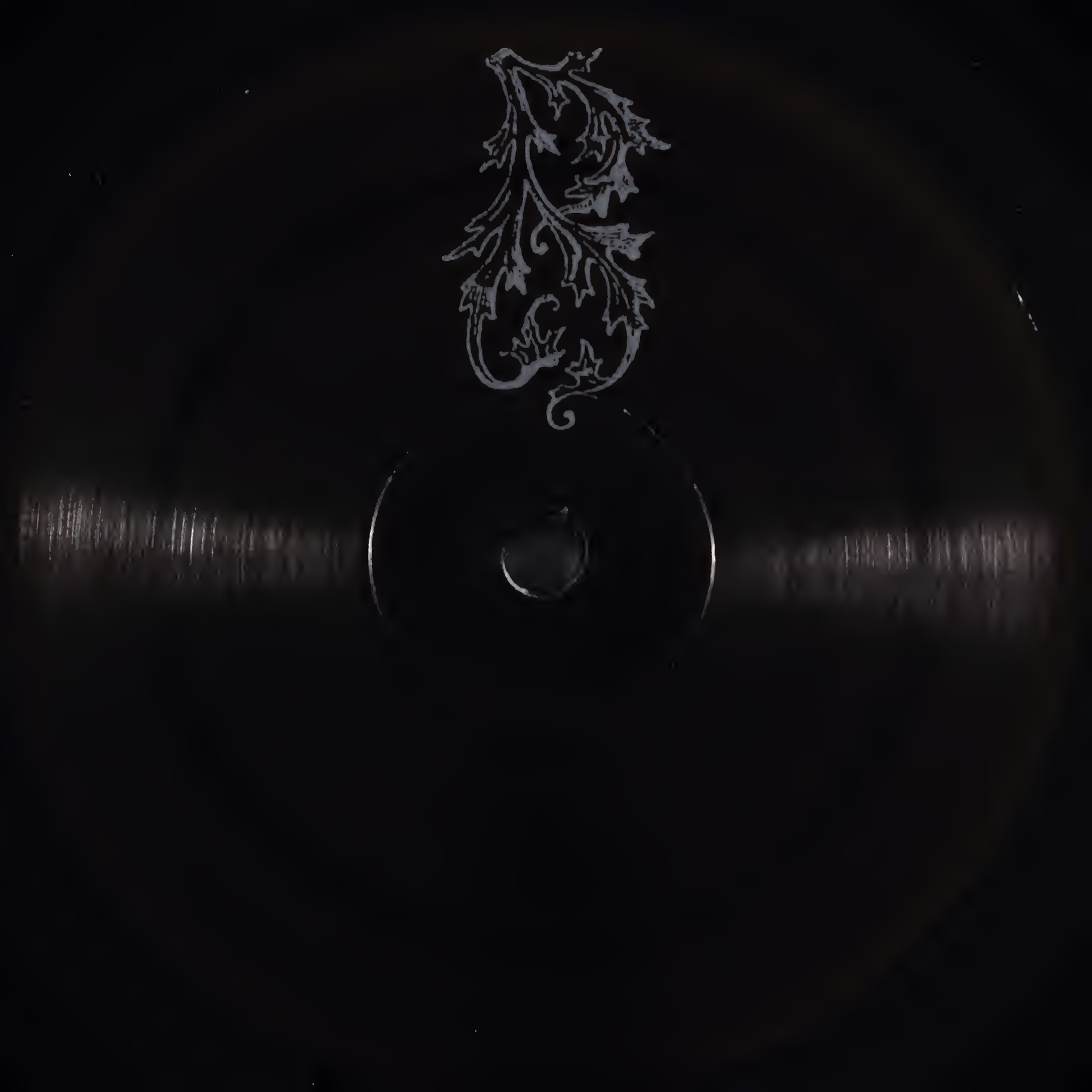
SIDE B
STEREO

SBLP-262
(SBLP-262-B)

1. EVEN ME (PD - Adapt. E. Williams) 5:47
2. SEND IT ON DOWN (E. Williams) 3:40
3. JUST HAVING THE LORD IN MY LIFE (B. Gilliam / E. Williams) 2:46
4. TAKE MY HANDS PRECIOUS LORD (PD - Adapt. E. Williams) 5:39

All songs published by Lion Pub. Co., Inc.,
a div. of ABC / Dunhill Music Co., Inc. (BMI)
PRODUCED & ARRANGED BY EUGENE WILLIAMS
℗ 1975, ABC Records, Inc.





Graduation Music

Circle
County

Melanie Records

MMF 4611
Side A
33⅓ RPM
STEREO

Produced by
Charles T. Flood
W. Stan Hunter
Carlos Jenkins

1. MY REDEEMER LIVES 3:40
W. Stan Hunter

2. I KNOW MY JESUS LOVES ME ... 3:49
W. Stan Hunter

3. WE ARE ALL BROTHERS 3:49
W. Stan Hunter

4. IN THE EYES OF THE LORD 2:00
W. Stan Hunter

Mari Melanie Pub. Co., Inc.
ASCAP
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Melanie Records

MMF 4611
Side B
33⅓ RPM
STEREO

Produced by
Charles T. Flood
W. Stan Hunter
Carlos Jenkins

1. THE COURIER 2:40
W. Stan Hunter

2. I LOVE MY JESUS 2:50
W. Stan Hunter, L. Jones

3. MAKE A WISH 4:28
W. Stan Hunter, L. Jones

4. I WANT YOU TO HEAR THIS ... 2:50
W. Stan Hunter

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DANNY WILLIAMS

SIDE 1

UAL 3493 A

"MAGIC TOWN"

1. MAGIC TOWN
2. DON'T JUST STAND THERE
3. I CAN'T BELIEVE I'M LOSING YOU
4. AND SO WE MEET AGAIN
5. IT'S NOT FOR ME TO SAY

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U. S. A.

DANNY WILLIAMS

SIDE 2

UAL 3493 B

"MAGIC TOWN"

1. BLUE ON WHITE
2. VIOLETS FOR YOUR FURS
3. NINA NEVER KNEW
4. ONLY LOVE
5. NOW AND THEN

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U. S. A.

Gospel

AIR RECORDS & TAPES

"JESUS TO ME"

REV. DON DEGRATE & THE DEGRATE DELEGATION

SIDE A

AIR 10087

1. JESUS TO ME 3:34
(Rev. Don DeGrate & Stan Harper) IAM Publishing
2. NOTHING TOO HARD FOR GOD 3:53
(Rev. Don DeGrate & Stan Harper) IAM Publishing
3. WORK IT OUT FOR ME LORD 3:49
(Rev. Don DeGrate & Stan Harper) IAM Publishing
4. LORD, I NEED YOU 4:33
(Rev. Don DeGrate & Stan Harper) IAM Publishing
5. THE GREATEST NAME 3:46
(Rev. Don DeGrate & Stan Harper) IAM Publishing

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Gospel

AIR

RECORDS & TAPES

"JESUS TO ME"

REV. DON DEGRATE & THE DEGRATE DELEGATION

SIDE B

AIR 10087

1. BEULAH LAND 7:10
(Squire Parsons) Kingsmen Music
2. MUCH BETTER OFF 2:59
(Rev. Don DeGrate & Stan Harper) IAM Publishing
3. I KNOW WHO JESUS IS 4:51
(Rev. Don DeGrate & Stan Harper) IAM Publishing
4. I AM THE LORD THAT HEALETH THEE 4:40
(Rev. Don DeGrate & Stan Harper) IAM Publishing

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THE FORDHAM FAMILY
EVERY WORD OF GOD IS PURE

SB-0006
SIDE A
STEREO
(VPAG-SB-0006-A)

Produced By:
Jackson Southernaires
For Southern Breeze
Records

1. **EVERY WORD OF GOD IS PURE**
(Southernair Music BMI)
2. **OH YES I WANT TO GO**
(Southernair Music BMI)
3. **THERE IS NO WAY**
(Southernair Music BMI)
4. **POWER**
(Southernair Music BMI)

SOUTHERN BREEZE RECORDS, 406 W. PASCAGOULA ST., JACKSON, MS 39203

THE FORDHAM FAMILY
EVERY WORD OF GOD IS PURE

SB-0006
SIDE B
STEREO
(VPAG-SB-0006-B)

Produced By:
Jackson Southernaires
For Southern Breeze
Records

1. **I WANT TO BE YOUR DISCIPLE**
(Southernair Music BMI)
2. **IS IT WORTH IT**
(Southernair Music BMI)
3. **I'VE BEEN CHANGED**
(Southernair Music BMI)
4. **PRECIOUS LORD**
(PD)

SOUTHERN BREEZE RECORDS, 406 W. PASCAGOULA ST., JACKSON, MS 39203

Connecticut Mass Choir

(Gospel Music Workshop of America)

Songs of Praise

33 1/3 RPM

℗ 1990 Gospel World
of EG Records

STEREO

SIDE **A**

GWER-1LP

1. Preachers, Keep On Preaching
2. Old Time Religion
3. When We All Get To Heaven
4. Reprise (When We All Get To Heaven)
5. Oh Lord I Love You

℗ 1990 Gospel World of EG Records, 231 Florida Ave., N.W., Washington, D.C. 20001 • (202) 234-1500

Songs Published through SESAC

Connecticut Mass Choir

(Gospel Music Workshop of America)

Songs of Praise

33 1/3 RPM

℗ 1990 Gospel World of EG Records

STEREO

SIDE B

GWER-1LP

1. Psalms 27
(Connecticut Mass Youth Choir, GMWA)
2. The Blood Of Jesus
3. Reprise (The Blood Of Jesus)
4. Songs Of Praise
5. I Want To Be Ready
6. When The War Is Over

Songs Published through SESAC

℗ 1990 Gospel World of EG Records, 231 Florida Ave., N.W., Washington, D.C. 20001 • (202) 234-1500

O.F.C.

Side 1
Stereo
℗ O.F.C. Ministries

OFC - 42381 - A
33 1/3 RPM

1. **WE SHALL OVERCOME** (P. Scott) **3:51**
Lead: P. Scott, C. Bolden, L. Jones
2. **I AM PERSUADED** (P.Scott) **5:39**
Lead: B. Gaines, C. Bolden
3. **WHAT ABOUT YOU?** (P. Scott) **3:28**
Lead: L. Fuller
4. **WHEN I GET INSIDE THE GATE** (B. Maddred) **4:05**
Arranged by: R.E. Green
Solo: G. Green

OUTREACH FOR CHRIST MINISTRIES
938 Broadway - Camden, N.J. 08103
609-964-5443

Recorded & Mastered at Virtue Studios 1618 N. Broad St., Phila., Pa.

O.F.C.

SIDE 2
℗ O.F.C. Ministries
Recorded
by O.F.C.

OFC - 42381 - B
33 1/3 RPM

Lord, Do It Again - 18:00
Text: Isaiah 64:1
Pastor Joseph Scott, Jr.
Pastor St. James Apostolic Temple

OUTREACH FOR CHRIST MINISTRIES
938 Broadway - Camden, N.J. 08103
609-964-5443

SENOJ
Records
LONG PLAY 33 1/3

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S-999-12 thru 15
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The Exciting
WONDERLITES
Al Jones, Producer
Side 1

1. We Need A Savior (5:13)
2. He Has Been (3:37)
3. Jesus Is Love (4:35)
4. One Step More (5:21)
(Jones) Jackson (Chief Overseer)

SENOJ RECORDS, 294 ATLANTIC AVE., LONG BRANCH, N. J.

SENO J
Records
LONG PLAY 33 1/3

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S-999-16 thru 19
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The Exciting
WONDERLITES
Al Jones, Producer
Side 2

1. This We Ask Lord (3:57)
2. I've Made A Change (3:38)
(Alonzo Jones)
3. It's Real It's Real (4:37)
4. I Love You Jesus (7:27)

SENOJ RECORDS, 294 ATLANTIC AVE., LONG BRANCH, N. J.

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MAD TOWN

47544-0

909 records

909 MUSIC Group

"You Can Get It"

SIDE A

1. RADIO MIX
2. RADIO REMIX

SIDE B

1. STREET MIX
2. STREET REMIX

WRITTEN BY: C. BURNETTE/R. LEEPER JR. • PRODUCED BY: MAD OF MAD MAC PRODUCTIONS • VOCALS BY: RUDY LEEPER JR. • ADDITIONAL VOCAL: TRACY LAWRENCE • GUITAR BY: CARL LESTER • RAP BY: DA GREEN LAND ## • SPECIAL APPEARANCE ON (REMIX) BY # "ESSENCE" OF MAD MAC PRODUCTION./ "DUCK" OF D.R.T. PRODUCTION./ "SEANY POO" AND "LIL ROC" OF DISORGANIZE UNION. • CUTS BY: D.J. WILL • RECORDED AND MIXED BY MAD AT MADTOWN STUDIOS, RICHMO[illegible]VA/ ROBERT ULSH AT MASTER SOUND, VA BEACH, VA AND A[illegible] AT MONTANA STUDIOS BY GRANT RUTLEDGE, RICHMOND, VA • MASTERED BY: JONATHAN WYNER AT M WORKS, CAMBRIDGE, MA • EXECUTIVE PRODUCER: MAD TOWN ENTERTAINMENT • PUBLISHED BY: MAD MACADOSISH FUNK (BMI) • ART DIRECTION: REGINALD BOOKER & TORNADO DESIGN, RICHMOND, VA (804) 644-8345 • PHOTOGRAPHY: SANDRA SELLARS, (804) 644-0171 • MAD TOWN ENTERTAINMENT: 1-800-216-3109
E-MAIL: NINE09RCDS@aol.com

麗歌唱片

Leico

STEREO

最輕鬆輕音樂

輕音樂 PLS-2021-A

①ハイカラ節
②パイノパイノパイ
③はやふさの歌
④二人は若い
⑤宮さん宮さん
⑥誰か故郷を想わざる

内版台音字 麗歌唱片廠出品 第一一四号

麗歌唱片

Leico

STEREO

最輕鬆輕音樂

輕音樂 PLS-2021-B

①我心愛的人(戀人さん)
②いとしあの星
③北國の街
④アンコ岬
⑤ここに幸あり
⑥荒城の月

內版台語字

麗歌唱片廠出品 第一四号

中外唱片

RAMBLIN' ROSE

NAT "KING" COLE

爵士底音歌王「納金高」遺音

(第 六 集)

STEREO SAL-1157-A

1. RAMBLIN' ROSE (野玫瑰)
2. WOLVERTON MOUNTAIN 烏弗頓山
3. TWILIGHT ON THE TRAIL 傍晚
4. I DON'T WANT IT THAT WAY 我不要等待
5. HE'LL HAVE TO GO 他一定要去
6. WHEN YOU'RE SMILING 回眸一笑時

內版台音字第〇一九七号

北縣商甲字第五二二二号

中外唱片廠出品

中外唱片

RAMBLIN' ROSE

NAT "KING" COLE

爵士底音歌王「納金高」遺音

(第 六 集)

STEREO

SAL-1157-B

1. GOODNIGHT, IRENE, GOODNIGHT 愛蓮，晚安
2. YOUR CHEATIN' HEART 欺騙的心
3. ONE HAS MY NAME THE OTHER HAS MY HEART 他具我名他有我心
4. SKIP TO MY LOU 跳去找他
5. THE GOOD TIME 好時光
6. SING ANOTHER SONG 唱別的歌

內版台音字第〇一九七号

北縣商甲字第五二二二号

中外唱片廠出品

FELIPE
RECORD CO.

LUIS KALAFF
Y SUS ALEGRES DOMINICANOS
Los Reyes del Merengue

FELIPE-109-A

33 1/3 RPM

QUIEN SERA—Merengue
LA PALOMA YA VOLO—Merengue
TU ME GUSTAS—Merengue
MARIA DOLORES—Salve
EL HIGO Y LA CIRUELA—Merengue

Y ISIDORO FLORES

FELIPE
RECORD CO.

LUIS KALAFF
Y SUS ALEGRES DOMINICANOS
Los Reyes del Merengue

FELIPE-109-B

33 1/3 RPM

LA PLANADORA—Merengue
LA TETERA—Merengue
HAY QUE GOZAR—Salve
MUJERCITA—Merengue
TRIGUENITA—Merengue

Y ISIDORO FLORES

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PHILIPS *Digital Classics*

R 125 059
422 064-1.1Y
MADE IN HOLLAND

℗1988

1

B.I.E.M. STEMRA

33 1/3
STEREO
Digital Recording

PHILIPS

LC 0305

Those Were The Days (2:58)
Never On Sunday (2:47)
More (3:31)
By The Time I Get To Phoenix (2:30)
The Girl From Ipanema (3:18)
Summer Of '42 (3:49)
(The Summer Knows)
Mack The Knife (3:10)
Where Is Your Heart (3:04)
Classical Gas (3:28)

John Williams and the
Boston Pops Orchestra

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PHILIPS *Digital Classics*

R 125 059
422 064-1.2Y
MADE IN HOLLAND

℗1988

2

B.I.E.M. STEMRA

33 1/3
STEREO
Digital Recording

PHILIPS

LC 0305

Theme From **The Pink Panther** (3:12)
Ebb Tide (4:01)
Tijuana Taxi (2:47)
Days Of Wine And Roses (3:29)
Theme From **A Summer Place** (2:37)
Unchained Melody (3:38)
Ciribiribin (2:48)
Love Is A Many Splendored Thing (3:28)

John Williams and the
Boston Pops Orchestra

COLUMBIA MASTERWORKS

DEMONSTRATION
NOT FOR SALE

ENCORES

LAZAR BERMAN

M 34545
STEREO

SIDE 1
AL 34545
© 1978 CBS Inc.

1. RACHMANINOFF: PRELUDE IN C-SHARP MINOR, OP. 3 NO. 2 4:22
2. RACHMANINOFF: PRELUDE IN G MAJOR, OP. 32 3:30
3. RACHMANINOFF: PRELUDE IN G MINOR, OP. 23 3:59
4. SCRIABIN: ETUDE, OP. 8 NO. 11 4:36
5. SCRIABIN: ETUDE, OP. 8 NO. 12 2:19
6. KHACHATURIAN: TOCCATA 4:13
7. PROKOFIEV: MARCH FROM "LOVE FOR THREE ORANGES" 1:36

®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA MASTERWORKS

DEMONSTRATION
NOT FOR SALE

ENCORES

LAZAR BERMAN

M 34545
STEREO

SIDE 2
BL 34545
℗ 1978 CBS Inc.

1. BEETHOVEN-RACHMANINOFF: TURKISH MARCH FROM "THE RUINS OF ATHENS" 2:45
2. BEETHOVEN: MINUET IN G MAJOR 3:29
3. CHOPIN: ETUDE, OP. 25 NO. 7 5:41
4. SCHUBERT-LISZT: GRETCHEN AM SPINNRADE 4:41
5. SCHUBERT-LISZT: ERLKONIG 5:05
6. FALLA: RITUAL FIRE DANCE FROM "EL AMOR BRUJO" 3:35

®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

® "Columbia," Marcas Reg.

Bonus Record

45 RPM
DEMONSTRATION
NOT FOR SALE
BTS 37
ZIP 163106
℗ 1978 Melodiya
Publisher:
Public Domain

MONO
4:38

LAZAR BERMAN AT AGE 7

MOZART: FANTASIA IN D MINOR, K. 397

COLUMBIA

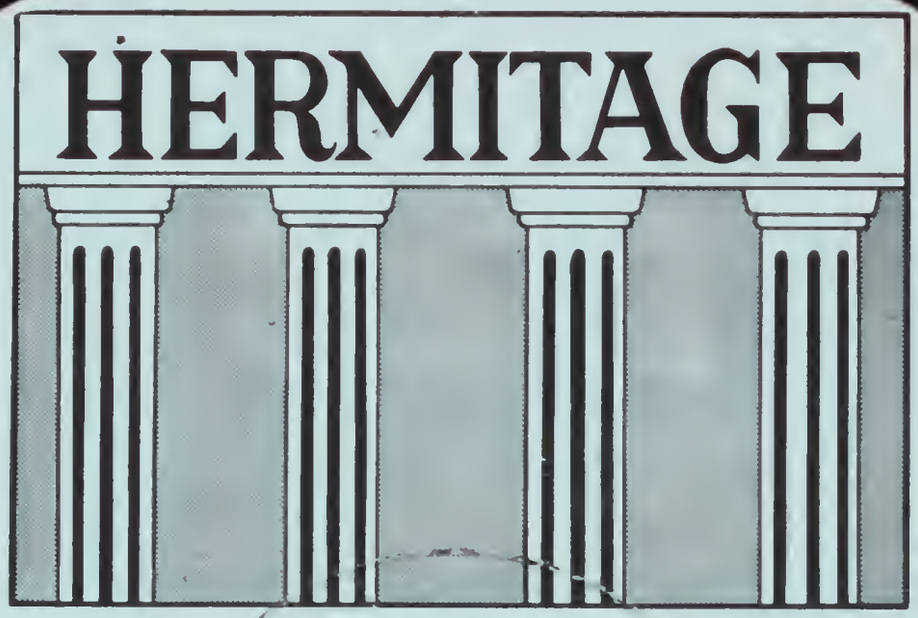
® "Columbia," Marcas Reg.

Bonus Record

45 RPM
DEMONSTRATION
NOT FOR SALE
BTS 37
ZIP 163107
℗ 1978 Melodiya
Publisher:
Public Domain

MONO
1:24

LAZAR BERMAN
AT AGE 7
BERMAN: MAZURKA



AFTER HOURS
WITH THE FABULOUS TRENIERS

SIDE 1

33⅓ RPM

ROCKING IS OUR BUSINESS
(Trenier)—Mobile Music—BMI

JAMBALAYA
(Williams)—Fred Rose Music—BMI

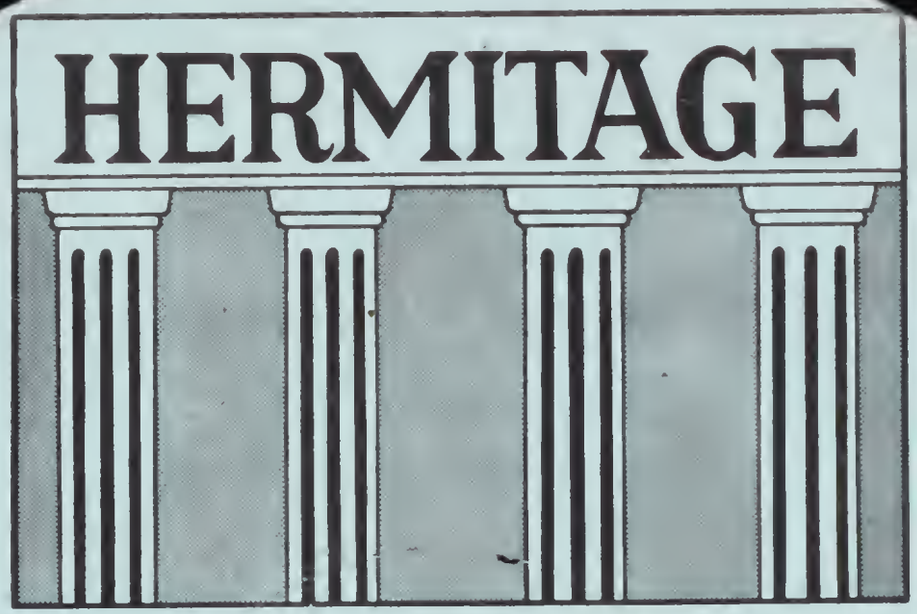
STELLA BY STARLIGHT
(Young & Washington)—Famous Music Co.—ASCAP

CHARMAINE
(Rapee & Pollack)—Miller Music Corp.—ASCAP

BALDHEAD
(Trenier)—Mobile Music—BMI

WHY
(Trenier)—Mobile Music—BMI

HERMITAGE PRODUCTIONS INC., 1719 West End Bldg., Nashville, Tenn.



AFTER HOURS
WITH THE FABULOUS TRENIERS

SIDE 2 **33⅓ RPM**

AFTER HOURS BOSSA NOVA
(Popular Music Co.)—ASCAP

PEOPLE WILL SAY WE'RE IN LOVE
(Rogers & Hammerstein, II)—Williamson Music, Inc.—ASCAP

SAN FRANCISCO
(Donaldson & Adamson)—Robbins Music Corp.—ASCAP

AROUND THE WORLD IN EIGHTY DAYS
(Adamson & Young)—Liza Music Corp.—ASCAP

LOVER COME BACK TO ME
(Romberg & Hammerstein, II)—Harms, Inc.—ASCAP

IN THE STILL OF THE NIGHT
(Carmichael & Trent)—Mills Music, Inc.—ASCAP

HERMITAGE PRODUCTIONS INC., 1719 West End Bldg., Nashville, Tenn.

NOTEBOOK RECORDS

CHIP MERGOTT
BRIDGES

LET ME GET STRUCK BY LIGHTING 3:44
GIRL ON THE HIGHWIRE 3:45
SHE'S A RIDE 3:40

SIDE
I

CM
1100

ROBERT JOHNSON 3:20
NOVEMBER 3:40

All songs written by Chip Mergott and
Published by CJC-Bridges Music (ASCAP)
Produced by David Spinozza &
Al Gordoni for Air Bourne

Ⓟ1985-CJC Management, Inc.

Notebook Records 100 Valley Road, Watchung, N.J. 07060

NOTEBOOK RECORDS

CHIP MERGOTT
BRIDGES

SIDE II

CM 1100

LOVE ON THE REBOUND 3:15
STARDUST DRIVE 3:20
THREE GAMBLERS 7:28
a. JAI LAI

b. BLACK BEAUTY
c. ONE EYED JACK
DON'T BURN THE BRIDGES 3:45

All songs written by Chip Mergott except "Don't Burn The Bridges" written by Alan LeBoeuf and Published by CJC-Bridges Music (ASCAP) and except "Love On The Rebound" written by Alan LeBoeuf and Chip Mergott and Published by Live Music (BMI)
Produced by David Spinozza & Al Gordoni for Air Bourne

Ⓟ1985-CJC Management, Inc.

Notebook Records 100 Valley Road, Watchung, N.J. 07060

Crisis Records

Songs Of
The U.S. ANTIWAR MOVEMENT

BILL FREDERICK

All Songs Composed by BILL FREDERICK
and Published by FUTURA MUSIC, ASCAP

LP-001
(WG-001)

33⅓ RPM
SIDE I

1. SHIP AHOY
2. EMPTY
3. THE DEAN RUSK SONG
4. HITLER AIN'T DEAD
5. JUST ANOTHER DAY
6. R. AND R.

Crisis Records

Songs Of
The U.S. ANTIWAR MOVEMENT

BILL FREDERICK

All Songs Composed by BILL FREDERICK
and Published by FUTURA MUSIC, ASCAP

LP-001
(WG-002)

33⅓ RPM
SIDE II

1. HANDS OFF
2. QUIET SOUND
3. AND FREEDOM TOO
4. EXPLOITATION BLUES
5. HEY, HEY L. B. J.
6. HOW FAR HAVE WE COME

M & M PRODUCTIONS

SIDE 1

33 1/3 RPM

1. I'VE GOTTA BE ME
   (W. Marx)
2. A CHANGE IS GONNA COME
   (S. Cooke)
3. SHAKE ME WAKE ME
   (B. Holland, E. Holland, L. Bozier)
4. SCARED OF LOVE
   (R. Martell)
5. FLOATER
   (R. Martell)
6. MALA FEMMENA
   (Toto)
7. GUAGLIONE
   (N. & G. Fanciulli)
8. MAMA
   (P. Brito, C.A. Bixio)

M & M PRODUCTIONS

SIDE 2

33 1/3 RPM

9. OUR DAY WILL COME
(B. Hilliard, M. Garson)
10. FEELINGS
(M. Albert)
11. FOX IN A BUSH
(M. Petrillo, A. Cifelli)
12. NIGHTS ON BROADWAY
(R. Gibb, M. Gibb, B Gibb)
13. MARIA
(L. Bernstein, S. Sondheim)
14. THIS IS MY LIFE
(B. Canfora, A. Amurri)
15. LA LA PEACE SONG
(J. Bristol)

Milestone

RECORDS

THE HOLLYWOOD SAXONS MEET THE PARDONS

THE HOLLYWOOD SAXONS

Long playing
Full fidelity

Side one
Mil-1000

1. IT'S YOU (Stan Beverly)
2. I'M YOUR MAN (Stan Beverly)
3. EVERYDAY'S A HOLIDAY (Stan Beverly)
4. L.A. LOVER (Stan Beverly)
5. IS IT TRUE (Motola-Orwig-Lewis)
6. ROCK AND ROLL SHOW (Motola-Orwig-Lewis)
7. YES IT'S TRUE (Stan Beverly-C. Taggert)
8. DIAMONDS (Stan Beverly)
9. TROUBLE, TROUBLE (Stan Beverly-C. Taggert)

Milestone RECORDS ®

THE PARADONS MEET THE HOLLYWOOD SAXONS

THE PARADONS

Long playing
Full fidelity

Side two
Mil-1000

1. DIAMONDS AND PEARLS (West Tyler)
2. I WANT LOVE (West Tyler)
3. TAKE ALL OF ME (Tyler-Weldon-Powers-Myers)
4. SO FINE, SO FINE, SO FINE (Tyler-Weldon-Powers-Myers)
5. I HAD A DREAM (Tyler-Weldon-Powers-Myers)
6. NEVER, NEVER, NEVER (Tyler-Weldon-Powers-Myers)
7. BELLS RING (Tyler-Weldon-Powers-Myers)
8. NEVER AGAIN (E. Scott)
9. THIS IS LOVE (E. Scott)
10. PLEASE TELL ME (Tyler-Weldon-Myers-Powers)

tender

Distributed Exclusively by Dot Records

THE SHIELDS MEET THE PENTAGONS

THE SHIELDS

1. **YOU CHEATED** (Don Burch)
2. **THAT'S THE WAY IT'S GONNA BE** (G. Motola-Hal Winn)

Long playing
Full fidelity

Side one
Ten-1000

3. **I'M SORRY** (G. Motola-E. Brandt)
4. **NATURE BOY** (Eden Ahbez)
5. **PLAY THE GAME FAIR** (J. Belin)
6. **FARE THEE WELL, MY LOVE** (M. Boyd)
7. **YOU'LL BE COMING HOME SOON** (G. Motola)
8. **THE GIRL AROUND THE CORNER** (Pentagons)
9. **SOME OTHER GUY** (F. Ervin)
10. **BE MY GIRL** (F. Ervin)

tender

Distributed Exclusively by Dot Records

THE PENTAGONS MEET THE SHIELDS

THE PENTAGONS

1. **I WONDER** (The Pentagons)
2. **SHE'S MINE** (The Pentagons)

Long playing
Full fidelity

Side two
Ten-1000

3. **FOR A LOVE THAT IS MINE**
   (C. McGinnis)
4. **I LIKE THE WAY YOU LOOK AT ME**
   (K. Goodloe-James McGinnis)
5. **SILLY DILLY** (T. Goodloe-Torrance)
6. **IT'S SPRING AGAIN**
   (K. Goodloe-Torrance)
7. **TO BE LOVED (FOREVER)**
   (Kenneth Goodlie)
8. **DOWN AT THE BEACH**
   (Carl McGinnis)

81874-1

KEVIN RALEIGH
DELUSIONS OF GRANDEUR

STEREO ONE

© 1989
Atlantic Records

1. ANYONE WITH A HEART (4:07)
   (Craig Balzer & Kim Fowley; Pera Music/
   Brain Tree/Radio Dreams, BMI.)
2. MOONLIGHT ON WATER (4:12)
   (Andy Goldmark & Steve Kipner; Nonpareil Music, Inc./
   SBK April Music Inc./Stephen A. Kipner Music, ASCAP.)
3. REAL LIFE (4:27)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
4. I SHOULD'VE KNOWN BETTER (4:12)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
5. THE ART OF WAR (4:45)
   (Kevin Raleigh; 11:11 Music, ASCAP.)

ST-A-887199-SP

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y A WARNER COMMUNICATIONS COMPANY

81874-1

KEVIN RALEIGH
DELUSIONS OF GRANDEUR

STEREO TWO

© 1989
Atlantic Records

1. I'LL MAKE A DEAL WITH YOU (4:07)
   (Kevin Raleigh & Jeff Silverman; 11:11 Music/
   Jobete Music, ASCAP.)
2. YOU CAN LAUGH ABOUT IT NOW (4:25)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
3. SOMEONE SPECIAL (4:05)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
4. IS IT MY IMAGINATION (4:25)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
5. I NEVER WANTED TO HURT YOU (3:45)
   (Kevin Raleigh; 11:11 Music, ASCAP.)

ST-A-887200-SP

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y A WARNER COMMUNICATIONS COMPANY

MANLIUS RECORDS

THE SAN DIEGO CHARGERS SING:

HOLIDAY HALFTIME

MAN 2015

1–DECK THE HALLS–(2:21)
2–WINTER WONDERLAND–ASCAP–(2:08)
3–ALL I WANT FOR CHRISTMAS IS
MY TWO FRONT TEETH–ASCAP–(2:20)
4–WE WISH YOU A MERRY CHRISTMAS–(4:24)

FULL STEREO-SOUND

SIDE 'A'

© Manlius Records Div. of Mike Tatich and Partners, Inc., N.Y., N.Y.

MANLIUS RECORDS

THE SAN DIEGO CHARGERS SING:

HOLIDAY HALFTIME
MAN 2015

1–A TROPICAL WINTER–BMI–(2:57)
(URBONT–TATICH)
2–HOME FOR THE HOLIDAYS–ASCAP–(2:38)
3–FROSTY THE SNOWMAN–BMI–(2:24)
4–JINGLE BELLS–(2:11)
5–AULD LANG SYNE–(3:07)

FULL STEREO-SOUND

SIDE ' B'

© Manlius Records Div. of Mike Tatich and Partners, Inc., N.Y., N.Y.

Lyrichord

Elizabethan

LOVE SONGS

and

HARPSICHORD PIECES

LL 37A

SIDE I

Hugues Cuenod

tenor

Claude Jean Chiasson

harpsichord

NONBREAKABLE LONG PLAYING MICROGROOVE

Lyrichord

Elizabethan

LOVE SONGS

and

HARPSICHORD PIECES

LL 37B

SIDE 2

Hugues Cuenod

tenor

Claude Jean Chiasson

harpsichord

NONBREAKABLE LONG PLAYING MICROGROOVE

DIGITAL

1

Schumann: Symphonic Etudes Op. 13

DIMITRIS SGOUROS (piano)

Recorded in England

® 1983 EMI Records Limited

DS 538075
DS-1-38075
Stereo
33-1/3

ANGEL

MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

DIGITAL

2

Brahms: Variations on a Theme by Paganini, Op. 35

Book I/Book II

DIMITRIS SGOUROS (piano)

Recorded in England

℗ 1983 EMI Records Limited

DS 538075

DS-2-38075

Stereo

33-1/3

ANGEL

MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

STEREO

a DESTO
recording

STEREO

RALPH VAUGHAN WILLIAMS

THREE SONG CYCLES

DC-6482 A

Side 1

1. Merciless Beauty (Chaucer)
   Lois Winter, soprano
   Marvin Morgenstern, violin
   Hiroko Yajima Rhodes, violin
   John Goberman, cello
2. Along The Field (Housman)
   Lois Winter, soprano
   John Langstaff, baritone
   Marvin Morgenstern, violin

MANUFACTURED IN THE USA FOR HOME USE ONLY

a DESTO
recording

STEREO

STEREO

RALPH VAUGHAN WILLIAMS

THREE SONG CYCLES

DC-6482 B

Side 2

Ten Blake Songs

Lois Winter, soprano
John Langstaff, baritone
Ronald Roseman, oboe

MANUFACTURED IN THE USA FOR HOME USE ONLY

CHARLO'S
PRODUCTIONS
FOREIGN
SIDE A
KCC-009
1. PARTY TIME
2. PARTY TIME (CLUB MIX)
Exec. Prod.: Karlton K. Coombs
Co.Prod.: Margaret Stephens "Nafisha
Music Arranged & Conducted by Jude Bethe
Dist. by Charlo's Productions
(718) 978—7005
Fax: (718) 949—4466

CHARLO'S PRODUCTIONS

FOREIGN

SIDE B
KCC-009

1. FREEDOM ROAD
2. FREEDOM ROAD (CLUB MIX)

Exec. Prod.: Karlton K. Coombs
Co.Prod.: Margaret Stephens "Nafisha

Music Arranged & Conducted by Jude Bethel

Dist. by Charlo's Productions
(718) 978–7005
Fax: (718) 949–4466

COLUMBIA

HALL OF FAME SERIES

A Treasure Chest Of Song Hits

1. COLD, COLD HEART -H. Williams-
TONY BENNETT

2. THE SONG FROM MOULIN ROUGE -Engvick-Auric-
PERCY FAITH ORCH. Featuring FELICIA SANDERS

3. BECAUSE OF YOU -A. Hammerstein-Wilkinson-
TONY BENNETT

CL 613

NONBREAKABLE
(x"Lp"34239)

4. HALF AS MUCH -C. Williams-
ROSEMARY CLOONEY

5. SEPTEMBER SONG - Vocal by Liberace
-M. Anderson-Weill- LIBERACE
with Geo. Liberace & his Orch.

6. JEZEBEL - Shanklin -
FRANKIE LAINE

® "COLUMBIA" Lp. MARCAS REG. T. M. MADE IN U.S.A.

COLUMBIA

HALL OF FAME SERIES

A Treasure Chest Of Song Hits

1. LINDA -J. Lawrence- BUDDY CLARK
with RAY NOBLE ORCHESTRA
2. IT'S MAGIC -Calin-Styne-
DORIS DAY
3. HIGH NOON -Washington-Tiomkin-
FRANKIE LAINE

CL 613

NONBREAKABLE
(x"Lp"34240)

4. SECRET LOVE -Webster-Fain-
DORIS DAY
5. MY HEART CRIES FOR YOU
-Sigman-Faith-
GUY MITCHELL
6. COME ON-a MY HOUSE
-Bagdasarian-Saroyan-
ROSEMARY CLOONEY

Lp

COLUMBIA MARCAS REG. ® T. M. MADE IN U.S.A.

33 ⅓ RPM

ISLELP001

STEREO

SIDE ONE

VOYAGE

1. VOYAGE
2. SOLSTICE
3. CHAIN REACTION

BRIAN BENNETT

Written and Produced by
Brian Bennett

Honeyhill Music Ltd / ATV Music Ltd

(P) 2017 Isle Of Jura Records

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33 ⅓ RPM

ISLELP001

STEREO

SIDE TWO

VOYAGE

1. PENDULUM FORCE
2. AIR QUAKE
3. OCEAN GLIDE

BRIAN BENNETT

Written and Produced by
Brian Bennett

Honeyhill Music Ltd / ATV Music Ltd

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Distributed by Tropical Records
1417 Nostrand Avenue
Brooklyn, New York 11226
Telephone: (718) 856-1475
OR (718) 826-1681
Growing Up
Screw Driver
EX003
Too Much Pressure
Hopeton Lewis
Produced by
EXIT INT'L
Productions
SIDE A
My Night Tonight
Roger Moore & Dutchie Gold
PUB BMI EESS Music 1993 Copyright
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Promise You
Hero Culture
EX003
All Inclusive Body
Ricky Chin
VERSION
Produced by
EXIT INT'L
Productions
SIDE B
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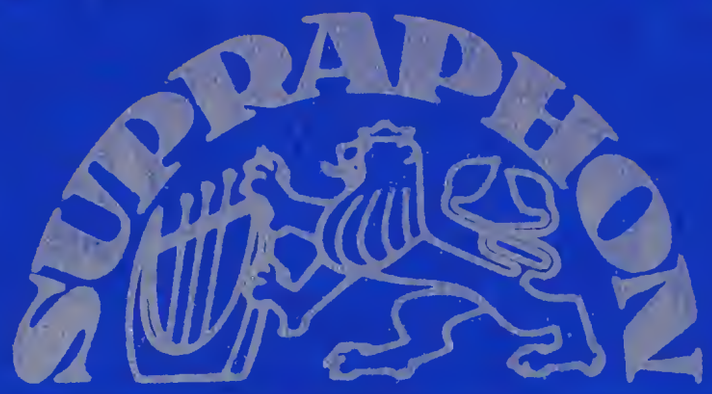
PUB BMI EESS Music 1993 Copyright



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E 5683

10 3018-1 111

1 (2 sides)

℗ 1982

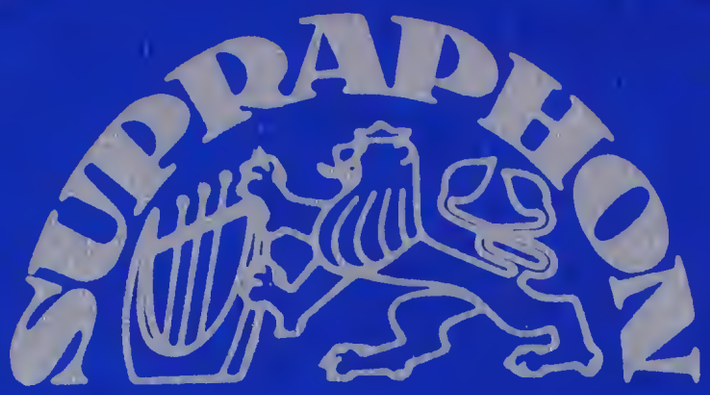
90 2

Bohuslav Martinů

STRING QUARTET No. 1

I. Moderato. Allegro non troppo
II. Andante moderato

PANOCHA QUARTET
(Jiří Panocha, Pavel Zejfart,
Miroslav Sehnoutka, Jaroslav Kulhan)



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E 5684

10 3018-1 111

2 (2 sides)

℗ 1982

Bohuslav Martinů

STRING QUARTET No. 1

III. Allegro non troppo
IV. Allegro con brio

PANOCHA QUARTET
(Jiří Panocha, Pavel Zejfart,
Miroslav Sehnoutka, Jaroslav Kulhan)

LOS REYES

"TODOS OLE"

The Todos Ole Club Mixes

Side A
PR-3046

Stereo
33 1/3 RPM

1. Club Mix 5:50
2. Base Club Mix 3:44

From the Album GIPSY LEGEND
54196-2

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LOS REYES

"TODOS OLE"

The Todos Ole Club Mixes

Side B
PR-3046

Stereo
33 1/3 RPM

1. Radio Edit 3:34
2. Bailando Mix 4:33

From the Album GIPSY LEGEND
54196-2

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(SL 14774 BS) 33 1/3 RPM

SIM WILSON
HE WILL NOT CHANGE

1. SHAKE IT OFF (3:56) (S. Wilson)
   (Savgos Music, Inc.—BMI)
2. HE IS LORD (4:45) (J. Wilson)
   (Savgos Music, Inc.—BMI)
3. ALRIGHT (4:32) (S. Wilson)
   (Savgos Music, Inc.—BMI)
4. THE LORD'S PRAYER (2:59) (S. Wilson, Arr:)
   (Public Domain)
5. SHAKE IT OFF (REPRISE) (2:45) (S. Wilson)
   (Savgos Music, Inc.—BMI)

℗ 1986 Savoy Records, Inc.

Manufactured and Distributed by Savoy Records, 342 Westminster Ave., Elizabeth, N.J. 07208

VŠECHNA PRÁVA GRAMOFONOVÉHO VÝROBCE A VLASTNÍKŮ AUTORSKÝCH PRÁV K DÍLU VYHRAŽENA . POŘIZOVÁNÍ KOPIÍ , VEŘEJNÉ PROVOZOVÁNÍ A ROZHLASOVÉ ŠÍŘENÍ TETO DESKY JE ZAKÁZÁNO

MADE IN CZECHOSLOVAKIA

SUPRAPHON

31-MARTINU-2

33 STEREO

E 1079

℗ 1968

83 1

OSA

1112 0261

Kčs 36,-

Bohuslav Martinů/Miloslav Bureš

ROMANCE Z PAMPELIŠEK

Český pěvecký sbor
S. Kaucká — soprán
Řídí J. Veselka

MADE IN CZECHOSLOVAKIA • VŠECHNA PRÁVA GRAMOFONOVÉHO VÝROBCE A VLASTNÍKŮ AUTORSKÝCH PRÁV K DÍLU VYHRAŽENA . POŘIZOVÁNÍ KOPIÍ , VEŘEJNÉ PROVOZOVÁNÍ A ROZHLASOVÉ ŠÍŘENÍ TOTO DESKY JE ZAKÁZÁNO

SUPRAPHON

33

STEREO

MUZIEKAFDELING
d.o.b. DEN HAAG
MUZIEKAFDELING
d.o.b. DEN HAAG

E 1086

OSA

1112 0261

Kčs 36,-

Bohuslav Martinů/Miloslav Bureš

OTVÍRÁNÍ STUDÁNEK

Kühnův dětský sbor, sbm. M. Kühnová
Ženský sbor Českého pěveckého sboru
B. Jungová - soprán, M. Mrázová - alt,
J. Jindrák - barytón, V. Voska - recitace
S. Srp a J. Foltýn - housle,
J. Ruis - viola, Z. Jílek - klavír
Řídí J. Veselka

PHILIPS

STEREO
For Broadcast Only

SIDE 1
Not For Sale

HIGH FIDELITY

PHS 900-113 A

STRAVINSKY
Jeu de cartes - ballet 23:48

LONDON SYMPHONY ORCHESTRA
COLIN DAVIS,
conductor

PHILIPS

STEREO
For Broadcast Only

SIDE 2
Not For Sale

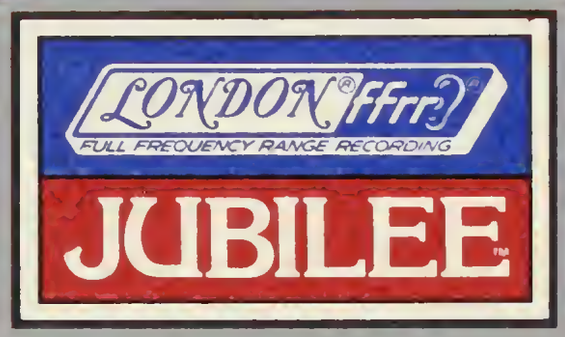
HIGH FIDELITY

PHS 900-113 B

STRAVINSKY Symphony in C major

1st mvt.:	10:44
2nd and 3rd mvts.:	12:30
4th mvt.:	7:23

LONDON SYMPHONY ORCHESTRA
COLIN DAVIS,
conductor



STEREO 414 144-1 L J

SPEED 33⅓

PDZRG 5347

1

℗ 1983 The Decca Record Co. Ltd.

1. **INTRODUCTION AND ALLEGRO** (Ravel) (11:23)
2. **PRELUDE,** Op. 16, No. 1 (Marcel Tournier) (1:58)
3. **JOTA** (Rondalla Aragonesa), Op. 5 (Granados) (3:28)
4. **A BASQUE FOLK SONG SUITE** (arr. Marisa Robles) (11:54)

MARISA ROBLES & FRIENDS

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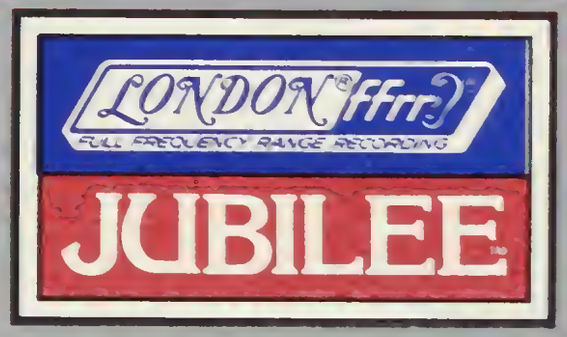

STEREO 414 144-1 L J

SPEED 33⅓

PDZRG 5348

2

℗ 1983 The Decca Record Co. Ltd.

1. **AN IRISH FOLK** SUITE (arr. Marisa Robles) (8:45)
2. **PRELUDE,** Op. 16, No. 3 (Marcel Tournier) (2:24)

SERENADE, Op. 30 (Roussel)

3. **I.** Allegro (4:15)
4. **II.** Andante (7:14)
5. **III.** Presto (4:26)

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SILVER SEAL
STEREOPHONIC

FESTIVAL OF MUSIC
SAMPLER

33 1/3 RPM
SIDE A

LONG PLAYING
PRINTED IN U. S. A.

VENEZUELA — Harry Belafonte (UTS-154)
I LOVE PARIS — Can Can (UTS-160)
SANTA LUCIA — Italy in Song (UTS-102)
SUNDAY — Kay Starr (UTS-148)
MY FAVORITE THINGS —
Sound of Music (UTS-150)
TCHAIKOWSKY PIANO CONCERTO
(First Movement Excerpt) (UTS-149)

UTS 59

SILVER SEAL
STEREOPHONIC

FESTIVAL OF MUSIC
SAMPLER

33⅓ RPM
SIDE B

LONG PLAYING
PRINTED IN U. S. A.

RAIN IN SPAIN — My Fair Lady (UTS-104)
ALOHA OE — Hawaiian Paradise (UTS-135)
HABANERA—The Great Glenn Miller (UTS-145)
RED RIVER VALLEY—Hank Williams (UTS-152)
STARS FELL ON ALABAMA—
Music from the Films
New World Strings (UTS-601)
CLARINET POLKA —
Polka, Polka, Polka (UTS-163)

UTS 59

RCA

Tchaikovsky

Swan Lake

Act I, No. 2: **Waltz**
Act II, No. 10: **Scene**

AGL1-2121-A

Side A
Stereo

Act II, No. 13: **Dances of the Swans**
a. **Waltz**; b. **Dance of the Queen and the Swans**;
d. **Dance of the Little Swans**; e. **Pas de deux**;
g. **General Dance**
Act III, No. 15: **Introduction**

Boston Pops Orchestra
Arthur Fiedler, Conductor
Alfred Krips, *Violin Solo*
Martin Hoherman, *Cello Solo*

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GOLD SEAL

RCA

Tchaikovsky

Swan Lake

AGL1-2121-B

Side B
Stereo

Act III, No. 17: **Fanfare and Waltz**
Act III, No. 20: **Hungarian Dance (Czardas)**
Act III, No. 21: **Spanish Dance**
Act III, No. 22: **Neapolitan Dance**
Act III, No. 23: **Mazurka**
Act IV, No. 29: **Final Scene**

Boston Pops Orchestra
Arthur Fiedler, Conductor

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RCA RECORDS

GOLD SEAL

KAL
126.

BEE GEES
MAIN COURSE

RS-1-3024
STEREO

SIDE 1
(RS-1-3024 A)
2394 150

1. **NIGHTS ON BROADWAY 4:32**
   (B.-R. & M. Gibb) BMI
2. **JIVE TALKIN' 3:43**
   (B.-R. & M. Gibb) BMI
3. **WIND OF CHANGE 4:54**
   (B. & R. Gibb) BMI
4. **SONGBIRD 3:35**
   (B.-R.-M. Gibb & D. Weaver) BMI/ASCAP
5. **FANNY BE TENDER WITH MY LOVE 4:02**
   (B.-R. & M. Gibb) BMI

Produced by Arif Mardin
By arrangement with The Robert Stigwood Organisation

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RECORDS, INC.

KhaRock

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BEE GEES

MAIN COURSE

RS-1-3024
STEREO

SIDE 2
(RS-1-3024 B)
2394 150

1. **ALL THIS MAKING LOVE 3:03**
   (B. & R. Gibb) BMI
2. **COUNTRY LANES 3:29**
   (B. & R. Gibb) BMI
3. **COME ON OVER 3:26**
   (B. & R. Gibb) BMI
4. **EDGE OF THE UNIVERSE 5:21**
   (B. & R. Gibb) BMI
5. **BABY AS YOU TURN AWAY 4:23**
   (B.-R. & M. Gibb) BMI

Produced by Arif Mardin
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NAT "KING" COLE
"WHEN YOU'RE SMILING"

SPC-3071

Side 1

Stereo

pickwick/33

BY ARRANGEMENT WITH
CAPITOL
RECORDS

1. WHEN YOU'RE SMILING (Shay-Fisher-Goodwin)
2. Piel Canela (B.Capo)
3. LONESOME AND SORRY (Con conrad-Benny Davis)
4. I THINK YOU GET WHAT I MEAN (Bobby Block-Nat "King" Cole)
5. BACK IN MY ARMS (Roger Roger-Julie Mandel)

Printed in U.S.A.

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NAT "KING" COLE
"WHEN YOU'RE SMILING"

SPC-3071

Side 2

Stereo

pickwick/33

BY ARRANGEMENT WITH
CAPITOL
RECORDS

1. AS FAR AS I'M CONCERNED (Earl Shuman-Alden Shuman
2. TELL ME ALL ABOUT YOURSELF (Hub Atwood-Mel Leven)
3. WHY SHOULD I CRY OVER YOU? (Ned Miller-Chester Conn)
4. DON'T YOU REMEMBER? (Ace Dinning) ©
5. CALYPSO BLUES (Nat "King" Cole-Don George) •

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READER'S DIGEST

RCA CUSTOM

CANDLELIGHT AND WINE

MOOD MUSIC for LISTENING and RELAXATION

RECORD 1

SIDE 1

DANIEL MICHAELS AND HIS ORCHESTRA

1—SEPTEMBER IN THE RAIN (Warren-Dubin)
2—I'VE GOT YOU UNDER MY SKIN (Cole Porter)
3—LAZY AFTERNOON (Moross-LaTouche)
4—HEY THERE (Adler-Ross)
5—IN THE STILL OF THE NIGHT (Cole Porter)
6—MORE THAN YOU KNOW (Youmans-Eliscu-Rose)

RDM-43-1
(NO8P-3937)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

CANDLELIGHT AND WINE

MOOD MUSIC for LISTENING and RELAXATION

RECORD 1

SIDE 2

DANIEL MICHAELS AND HIS ORCHESTRA

1—AUTUMN NOCTURNE (Myrow-Gannon)
2—YOU GO TO MY HEAD (Coots-Gillespie)
3—MISTY (Garner-Burke)
4—THERE ARE SUCH THINGS (Meyer-Adams-Baer)
5—HANDS ACROSS THE TABLE (DeLettre-Parish)
6—TIME ON MY HANDS
(Youmans-Adamson-Gordon)

RDM-43-1
(NO8P-3938)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

HEAVENLY VOICES

MOOD MUSIC for LISTENING and RELAXATION

RECORD 2

SIDE 2

THE JOHN NORMAN CHORALE

WITH THE RCA SYMPHONY ORCHESTRA

1—MOONLIGHT AND ROSES (Lemaire-Moret-Black)
2—CANADIAN SUNSET (Heywood-Gimbel)
3—SPEAK LOW (Weill-Nash)
4—EBB TIDE (Maxwell-Sigman)
5—HI-LILI, HI-LO (Deutsch-Kaper)
6—LOOK FOR THE SILVER LINING (Kern-DeSylva)

RDM-43-2
(P2RM-2062)

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READER'S DIGEST

RCA CUSTOM

HEAVENLY VOICES

MOOD MUSIC for LISTENING and RELAXATION

RECORD 2

SIDE 1

THE JOHN NORMAN CHORALE

WITH THE RCA SYMPHONY ORCHESTRA

1—THE BREEZE AND I (Lecuona-Stillman)
2—CHARMAINE (Rapee-Pollack)
3—DANCING IN THE DARK (Dietz-Schwartz)
4—YELLOW BIRD (Luboff-Keith-Bergman)
5—NIGHT AND DAY (Cole Porter)
6—SOON (George and Ira Gershwin)

RDM-43-2
(P2RM-2061)

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READER'S DIGEST

RCA CUSTOM

A SUNDAY AFTERNOON POPS CONCERT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 3

SIDE 1

ROYAL PHILHARMONIC ORCHESTRA

SIR MALCOLM SARGENT, CONDUCTOR

Anderson THE SYNCOPATED CLOCK
J. Strauss, Jr. PERPETUAL MOTION
Ravel PAVAN
James Brown, Horn Solo
Alfven SWEDISH RHAPSODY
(Midsummer Vigil)

RDM-43-3
(P2RM-2049)

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READER'S DIGEST

RCA CUSTOM

A SUNDAY AFTERNOON POPS CONCERT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 3

SIDE 2

ROYAL PHILHARMONIC ORCHESTRA

SIR MALCOLM SARGENT, CONDUCTOR

Rossini
IL SIGNOR BRUSCHINO OVERTURE
J. Strauss, Jr.-Josef Strauss
PIZZICATO POLKA
Tchaikovsky
HUMORESQUE
Dvořák
TWO SLAVONIC DANCES

RDM-43-3
(P2RM-2050)

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READER'S DIGEST

RCA CUSTOM

MELODIES FOR PIANO AND ORCHESTRA

MOOD MUSIC for LISTENING and RELAXATION

RECORD 5

SIDE 1

ROYAL PHILHARMONIC ORCHESTRA

EARL WILD, Pianist
RUSSELL STANGER, Conductor

Tchaikovsky
PIANO CONCERTO (Excerpt)
Chopin
GRAND POLONAISE
Rachmaninoff
PIANO CONCERTO NO. 2 (Excerpts)

RDM-43-5
(P2RM-2057)

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READER'S DIGEST

RCA CUSTOM

MELODIES FOR PIANO AND ORCHESTRA

MOOD MUSIC for LISTENING and RELAXATION

RECORD 5

SIDE 2

ROYAL PHILHARMONIC ORCHESTRA

EARL WILD, Pianist
RUSSELL STANGER, Conductor

Saint-Saëns
SECOND PIANO CONCERTO (Scherzo)
Rachmaninoff
18th VARIATION FROM RHAPSODY ON A THEME BY PAGANINI
Liszt
HUNGARIAN FANTASY

RDM-43-5
(P2RM-2058)

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READER'S DIGEST

RCA CUSTOM

MUSIC FOR DINING

MOOD MUSIC for LISTENING and RELAXATION

RECORD 6

SIDE 1

LEN STEVENS AND HIS ORCHESTRA

1—MOON RIVER (Mancini-Mercer)
2—SONG OF INDIA (Rimsky-Korsakoff)
3—LA PALOMA (Yradier)
4—THEME FROM FIFTH SYMPHONY (Tchaikovsky)
5—POEM (Fibich)
6—THEME FROM CONCERTO NO. 2 (Wieniawski)

RDM-43-6
(P2RM-2147)

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READER'S DIGEST

RCA CUSTOM

MUSIC FOR DINING

MOOD MUSIC for LISTENING and RELAXATION

RECORD 6

SIDE 2

LEN STEVENS AND HIS ORCHESTRA

1—QUIET VILLAGE (Les Baxter)
2—FLAMINGO (Grouya-Anderson)
3—FLOWER SONG (Bizet)
4—ANITRA'S DANCE (Grieg)
5—THEME FROM ROMEO AND JULIET (Tchaikovsky)
6—TONIGHT (Bernstein-Sondheim)

RDM-43-6
(P2RM-2148)

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READER'S DIGEST

RCA CUSTOM

HAWAIIAN PARADISE

MOOD MUSIC for LISTENING and RELAXATION

RECORD 7

SIDE 1

AL CAIOLA AND HIS ORCHESTRA

1—PAGAN LOVE SONG (Brown-Freed)
2—LOVELY HULA HANDS (Anderson)
3—SWEET LEILANI (Owens)
4—BLUE HAWAII (Robin-Rainger)
5—TO YOU, SWEETHEART, ALOHA (Owens)
6—SONG OF THE ISLANDS (King)

3, 6 and Chorus

RDM-43-7
(NO7P-3943)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

HAWAIIAN PARADISE

MOOD MUSIC for LISTENING and RELAXATION

RECORD 7

SIDE 2

AL CAIOLA AND HIS ORCHESTRA

1—HAWAIIAN PARADISE (Owens)
2—LITTLE BROWN GAL (Noble-Wood-McDiarmid)
3—HAWAIIAN WEDDING SONG (King-Hoffman-Manning)
4—MY ISLE OF GOLDEN DREAMS (Kahn-Blaufuss)
5—GOOD NIGHT ALOHA (Sabatella-Holt-Kinney)
6—ALOHA OE (Queen Liliuckalani)

3, 6 and Chorus
RDM-43-7
(NO7P-3944)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

COCKTAIL PIANO

MOOD MUSIC for LISTENING and RELAXATION

RECORD 4

SIDE 1

JOHNNY POTOKER QUARTET

MEDLEYS

1—Remember Me; The Very Thought of You; Thinking of You; 2—Anything Goes; What Is This Thing Called Love?; You Do Something to Me; 3—It's Magic; Don't Take Your Love from Me; Love Is the Sweetest Thing; 4—I've Got a Crush on You; Embraceable You; Fascinating Rhythm; 5—La Vie en Rose; The River Seine; April in Paris; 6—With a Song in My Heart; Mountain Greenery; Thou Swell; 7—'Tis Autumn; Autumn in New York

RDM-43-4
(P1RM-2073)

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READER'S DIGEST

RCA CUSTOM

COCKTAIL PIANO

MOOD MUSIC for LISTENING and RELAXATION

RECORD 4

SIDE 2

JOHNNY POTOKER QUARTET

MEDLEYS

1—I Cover the Waterfront; Moritat; I'm Just Wild About Harry; 2—Blues in the Night; Lullaby of Broadway; 3—You Go to My Head; When Your Lover Has Gone; I Only Have Eyes for You; 4—Body and Soul; 5—You're Getting to Be a Habit with Me; Alone Together; Crazy Rhythm; 6—I'll See You Again; Zigeuner; 7—I Wonder What's Become of Sally?; Lulu's Back in Town; Sweet Georgia Brown

RDM-43-4
(P1RM-2074)

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READER'S DIGEST

RCA CUSTOM

SONGS AT TWILIGHT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 8

SIDE 1

THE VOICES OF ROBERT MACDONALD

1—STELLA BY STARLIGHT (Young-Washington)
2—STARDUST (Carmichael-Parish)
3—SERENADE IN BLUE (Warren-Gordon)
4—HARBOR LIGHTS (Williams-Kennedy)
5—SEPTEMBER SONG (Weill-Anderson)
6—ALL THROUGH THE NIGHT
(Old Welsh Air Arr.: N. Luboff)

RDM-43-8
(F2RM-2081)

MONO DYNAGROOVE® MONO

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READER'S DIGEST

RCA CUSTOM

SONGS AT TWILIGHT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 8

THE VOICES OF ROBERT MACDONALD

SIDE 2

1—MOONLIGHT SERENADE (Miller-Parish)
2—MOON OVER [illegible] (Wade-Leslie)
3—[illegible]
[illegible]
4—BLUE MOON [illegible]
5—[illegible]
[illegible]
[illegible]

MONO DYNAGROOVE® MONO

Made For READER'S DIGEST — [illegible] CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

LISTENING AND RELAXING IN 3/4 TIME

MOOD MUSIC for LISTENING and RELAXATION

RECORD 9

SIDE 1

VIENNA STATE OPERA ORCHESTRA

JOSEF LEO GRUBER, CONDUCTOR

Waldteufel
ESPAÑA WALTZ

J. Strauss, Jr.
WHERE THE CITRONS BLOOM

Lanner
SCHÖNBRUNNER WALTZ

RDM-43-9
(NO8P-3931)

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READER'S DIGEST

RCA CUSTOM

LISTENING AND RELAXING IN 3/4 TIME

MOOD MUSIC for LISTENING and RELAXATION

RECORD 9

SIDE 2

VIENNA STATE OPERA ORCHESTRA

JOSEF LEO GRUBER, CONDUCTOR

J. Strauss, Jr.
VIENNA BONBONS

Josef Strauss
MUSIC OF THE SPHERES

Josef Strauss
VILLAGE SWALLOWS

RDM-43-9
(NO8P-3932)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

FIDDLES BY FIRELIGHT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 10

SIDE 1

HENRI RENÉ AND HIS ORCHESTRA

1—PLAY GYPSIES! DANCE GYPSIES! (Kálmán)
2—GYPSY LOVE SONG (Herbert-Smith)
3—TEARS OF LOVE (Mackeben)
4—LA CUMPARSITA (Rodriguez)
5—LOVE'S LAST WORD (Cremieux)
6—DARK EYES (Traditional)

RDM-43-10
(P2RM-2069)

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READER'S DIGEST

RCA CUSTOM

FIDDLES BY FIRELIGHT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 10

SIDE 2

HENRI RENÉ AND HIS ORCHESTRA

1—PLAY, FIDDLE, PLAY (Lawrence-Deutsch-Altman)
2—ZIGEUNER (Noel Coward)
3—YOURS IS MY HEART ALONE (Lehár-Herzer-Lohner)
4-ESTRELLITA (Ponce)
5—MY PRAYER (Boulanger-Kennedy)
6—TWO GUITARS (Traditional)

RDM-43-10
(P2RM-2070)

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ARISTA

ARETHA FRANKLIN

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(AD 1-9355-SA-RE2)

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SIDE 1
STEREO
33 1/3 RPM

1. **FREEWAY OF LOVE (Rock Mix)*** (4:40)
   Sax Solo; Clarence Clemons
   Guitar Solo: Dez Dickerson
2. **FREEWAY OF LOVE (Single Mix)** (4:09)
   Sax Solo: Clarence Clemons

(from the forthcoming lp "WHO'S ZOOMIN' WHO?")

Written by Narada Michael Walden & Jeffrey Cohen
Published by Gratitude Sky Music (ASCAP)
/Polo Grounds Music Co. (BMI)
Mixed by Michael Brauer for MHB Productions
*Mix assisted by Sean Coakley
Clarence Clemons appears courtesy of Columbia Records

PRODUCED AND ARRANGED BY NARADA MICHAEL WALDEN
FOR PERFECTION LIGHT PRODUCTIONS

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ARETHA FRANKLIN

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AD 1-9355
(AD 1-9355-SB)

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SIDE 2
STEREO
33 1/3 RPM

FREEWAY OF LOVE (Extended Re-mix) **(6:28)**
(Narada Michael Walden & Jeffrey Cohen)
Sax Solo: Clarence Clemons
Guitar Solo: Dez Dickerson

(from the forthcoming lp "WHO'S ZOOMIN' WHO?")

Published by Gratitude Sky Music (ASCAP) Polo Grounds Music Co. (BMI)
Mixed by Michael Brauer for MHB Productions
Edited by the Latin Rascals
Clarence Clemons appears courtesy of Columbia Records

PRODUCED AND ARRANGED BY NARADA MICHAEL WALDEN
FOR PERFECTION LIGHT PRODUCTIONS

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DISCO ITALIANO

SM-117

RECORD ONE
SIDE ONE

AL DI LA
VOLARE
MALA FEMMINA
MAMA
COME BACK TO SORRENTO

DISCO ITALIANO

SM-117

RECORD ONE
SIDE TWO

QUANDO, QUANDO, QUANDO
O SOLE MIO
ARRIVEDERCI, ROMA
ANEMA E CORE
TARANTELLA

DISCO ITALIANO

SM-117

RECORD TWO
SIDE ONE

C 'E' LA LUNA
NON PENSARE A ME
SCUSAMI
MORE (MONDO CANE THEME)
TRA VEGLIA E SONNO

DISCO ITALIANO

SM-117

RECORD TWO
SIDE TWO

I HAVE BUT ONE HEART (O MARENARIELLO)
KISS ME
THEME FROM "THE GODFATHER"
SANTA LUCIA
COME PRIMA

DIRE STRAITS

PRODUCED BY MUFF WINWOOD

BSK 3266

1

1. DOWN TO THE WATERLINE • 3:55
2. WATER OF LOVE • 5:23
3. SETTING ME UP • 3:18
4. SIX BLADE KNIFE • 4:10
5. SOUTHBOUND AGAIN • 2:58

All selections written by Mark Knopfler
All selections published by Straightjacket Songs LTD.
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DIRE STRAITS

PRODUCED BY MUFF WINWOOD

BSK 3266

2

1. **SULTANS OF SWING** • 5:47
2. **IN THE GALLERY** • 6:16
3. **WILD WEST END** • 4:42
4. **LIONS** • 5:05

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12" PROMO 33 1/3 R.P.M.

LINDA SUSAN

L33-1145
MCA3711

SIDE 1

LIPSTICK

(Mike Chapman-Nicky Chinn)
PRODUCED BY JACK WHITE AND ROBBIE BUCHANAN
Chinnichap Publishing Inc., Administered in the U.S.
& Canada by Careers Music, Inc. 5:05 BMI
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12" PROMO 33 1/3 R.P.M.

LINDA SUSAN

L33-1145
MCA3712

SIDE 2

I SURRENDER TO THAT

(Chris Daniels)
PRODUCED BY JACK WHITE
Mixed by Juergen Koppers
Youngster Musikverlag, Gmbh
3:59 GEMA
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De-Lite RECORDS

33 1/3 RPM
STEREO
TIME: 4:59
22

PRO 327-1
2-58093
PROMOTIONAL
COPY
NOT FOR SALE

KOOL & THE GANG
MISLED

(R. Bell/J. Taylor/Kool & The Gang)
Produced by Jim Bonnefond, Ronald Bell and
Kool & The Gang
From the De-Lite album 422-822 943-1 M-1
"EMERGENCY"
Delightful Music Ltd. (BMI)
℗ 1984 De-Lite Recorded Sound Corp.

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MOTOWN®

"HOT SPOT"
DAZZ BAND

6149ML
SIDE ONE

6149MLA

1. IF ONLY YOU WERE IN MY SHOES (5:49) (G. Taylor)
2. HOT SPOT * (5:13) (B. Harris/M. McClain/K. Harrison)
3. PARANOID (5:19) (K. Harrison/B. Harris)
4. ALL THE WAY * (3:36) (B. Harris/M. McClain/K. Harrison)

PRODUCED BY BOBBY HARRIS
*Produced by Bobby Harris & Lew Hahn

Executive Producer: Steve Buckley

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MOTOWN®
"HOT SPOT"
DAZZ BAND
6149ML
SIDE TWO
6149MLB
1. S.C.L. & P. (Style, Class, Looks And Personality) * (4:20) (A.A. Jones/ W. Stewart/L. Dodson/H. Henderson/H. Redmon,Jr./B. Harris)
2. SHE USED TO BE MY GIRL * (4:33) (M. McClain/B. Harris/K. Harrison)
3. WHEN YOU NEEDED ROSES (4:33) (G. McGill/B. Harris)
4. SLOW RAP (5:44) (B. Harris/M. McClain/J. Lorber)
PRODUCED BY BOBBY HARRIS
* Produced by Bobby Harris & Lew Hahn
Executive Producer: Steve Buckley
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Motown Record Corporation
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MOTOWN®
Detroit
Akron
"JUKEBOX"
DAZZ BAND
6117ML
Side One
6117MLA
1. LET IT ALL BLOW (K. Harrison, B. Harris) 5:50
2. KEEP YOU COMIN' BACK FOR MORE (K. Pettus, B. Harris) 4:33
3. SHE'S THE ONE (R. Andrews, B. Harris, K. Harrison) 4:39
4. HEARTBEAT (R. Andrews, B. Harris) 5:20
PRODUCED BY REGGIE ANDREWS & BOBBY HARRIS
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MOTOWN®
"JUKEBOX"
DAZZ BAND
6117ML
Side Two
6117MLB
1. DREAM GIRL (K. Pettus) 3:45
2. UNDERCOVER LOVER (B. Harris, R. Andrews) 4:29
3. I'VE BEEN WAITING (K. Harrison, S. Martin) 4:32
4. MAIN ATTRACTION (K. Harrison, B. Harris, S. Cox) 4:05
5. SO MUCH LOVE (K. Harrison) 3:26
PRODUCED BY REGGIE ANDREWS & BOBBY HARRIS
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FOLK SONGS/JERRY BUTLER

JERRY BUTLER

VJLPS 1057
S63-2924

SIDE I

STEREO

1. STRAWBERRIES
   (E. Calabria)
2. FOGGY DEW
   (Phil Moore)
3. WHEN I LOST MY BABY
   (Ivory Joe Hunter)
4. LITTLE OLE' LITE
   (Phil Moore)
5. ALBERTA (LET YOUR HAIR HANG LOW) (Phil Moore)
6. SUCH A FEELIN'
   (Phil Moore)

VEE JAY
FOLK SONGS/JERRY/BUTLER
JERRY BUTLER
VJLPS 1057
S63-2925
SIDE II
STEREO
1. JOHN B (Jerry Butler)
2. EIGHTEEN HAMMERS
(J. Butler-P. Moore III)
3. MOTHERLESS CHILD
(J. Butler-P. Moore III)
4. RED DRESS
(J. Butler-P. Moore III)
5. WHO'S GONNA BE YOUR MAN
(Phil Moore)

"THE IVAN"

Executive Producer:
IVAN HARRY
IH-1990
Produced by:
ORIN CANTERBURY
5:03

SIDE A
33 1/3 RPM
©1990 ASCAP
MUDLAN Pub. 1990

FIGHT THEM

Music Arranged by,.. IVAN HARRY & ORIN CANTERBURY
Recorded & Mixed at SURPRISE STUDIO • 338 LINCOLN ROAD
BROOKLYN, N.Y. 11225

Co. Producers: GODFREY LYNCH & TED E. JONES of
GEE TEE RECORDS 792 PARK PLACE
BROOKLYN, N.Y. 11216
718/953-0541

★

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"THE IVAN"

Executive Producer:
IVAN HARRY
IH-1990
Produced by:
ORIN CANTERBURY
5:03

SIDE B
33 1/3 RPM
©1990 ASCAP
MUDLAN Pub. 1990

"VERSION"

Music Arranged by,.. IVAN HARRY & ORIN CANTERBURY
Recorded & Mixed at SURPRISE STUDIO • 338 LINCOLN ROAD
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RA-10-A
STEREO-1989
45 R.P.M.
SIDE A
WE HAVE GOT TONIGHT
(ADAPTED)
MARTEL ROBINSON
Arranged & Produced by
MARTEL ROBINSON
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RA-10-B
STEREO-1989
45 R.P.M.
SIDE B
WE HAVE GOT TONIGHT
(INSTRUMENTAL)
Arranged & Produced by
MARTEL ROBINSON
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CAROTTE

PAN ASSEMBLY'S PAN CALYPSO

SO HOT SO SWEET

C00687A

SIDE A

AH HEARING PAN (4.45)

(Winston Bailey) (Earl Brooks)

PAN IN A MINOR (4.45)

(Aldwin Roberts) (Ken Philmore)

SAY SAY (4.55)

(Winsford Devine) (Earl Brooks)

DE MAS IN WE (4.45)

(Winsford Devine) (Ken Philmore)

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CAROTTE

PAN ASSEMBLY'S PAN CALYPSO

SO HOT SO SWEET

C00687B

SIDE B

TIT FOR TAT (4.38)

(Alphonsus Cassel) (Ken Philmore)

AH CAR WINE (4.40)

(Franz Lambkin) (Earl Brooks)

SHE WANT ME TO ... (4.45)

(O.Johnson) (Ken Philmore)

SING RAM BAM (4.50)

(Winston Peters) (Earl Brooks)

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...visual sound

STEREO

INSPIRED THEMES FROM THE INSPIRED FILMS

The Fantastic Strings of

FELIX SLATKIN

LIBERTY

PREMIER SERIES

LSS-14019

1

1. THE SONG OF DELILAH FROM "SAMSON AND DELILAH" (VICTOR YOUNG) FAMOUS MUSIC CORP. ASCAP 2:44
2. LOVE THEME FROM EL CID (MIKLOS ROZSA-PAUL FRANCIS WEBSTER) ROBBINS MUSIC CORP. ASCAP 2:07
3. FOREVER YOURS FROM "A MAN CALLED PETER" (ALFRED NEWMAN) ROBBINS MUSIC CORP. ASCAP 2:34
4. THEME FROM FRANCIS OF ASSISI (MARIO NASCIMBENE) ROBBINS MUSIC CORP. ASCAP 2:15
5. THE PRODIGAL LOVE THEME (BRONISLAU KAPER) MILLER MUSIC CORP. ASCAP 2:08
6. THE KING OF KINGS THEME (MIKLOS ROZSA) ROBBINS MUSIC CORP. ASCAP 2:37

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.

...visual sound

STEREO

INSPIRED THEMES FROM THE INSPIRED FILMS

The Fantastic Strings of

FELIX SLATKIN

PREMIER SERIES

LSS-14019

2

1. NEPHERIDI'S THEME FROM "THE TEN COMMANDMENTS" (ELMER BERNSTEIN) FAMOUS MUSIC CORP. ASCAP 2:37
2. THE SONG OF BERNADETTE (ALFRED NEWMAN) ROBBINS MUSIC CORP. ASCAP 3:30
3. LOVE THEME FROM BEN-HUR (MIKLOS ROZSA) ROBBINS MUSIC CORP. ASCAP 3:07
4. RAPTURE OF LOVE FROM "DAVID AND BATHSHEBA" (ALFRED NEWMAN) ROBBINS MUSIC CORP. ASCAP 3:07
5. LOVE THEME FROM QUO VADIS (MIKLOS ROZSA) ROBBINS MUSIC CORP. ASCAP 3:08
6. LOVE THEME FROM THE ROBE (ALFRED NEWMAN) ROBBINS MUSIC CORP. ASCAP 2:38

MFD BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.

THE BEST OF LUCIO BATTISTI

SIDE 1
STEREO

PILPS 4021

℗ 1973
G. Ricordi & Co., Italy

PENSIERI E PAROLE

ACQUA AZZURRA ACQUA CHIARA

ANNA

UN'AVVENTURA

EMOZIONI

BALLA LINDA

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THE BEST OF LUCIO BATTISTI

SIDE 2
STEREO

PILPS 4021

℗ 1973
G. Ricordi & Co., Italy

LE 3 VERITA'

ELENA NO

MI RITORNI IN MENTE

FIORI ROSA FIORI DI PESCO

NON E' FRANCESCA

DIO MIO NO

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Side
Face **1** Stereo

SPCS-33-112 (10BPRS-1635)

Noëls Au Carillon De L'Oratoire Saint–Joseph Du Mont–Royal

Emilien Allard, Carillonneur
Eugène Lapierre, D.M. et
Emilien Allard, Organistes

1 Minuit, Chrétiens
(Adam–Arr.: Emilien Allard)

RCA Victor

2 Sainte Nuit
(G. Gruber–Arr.: Emilien Allard)
3 Gesu Bambino
(Pietro A. Yon–Arr.: Emilien Allard)
4 Dans cette étable
(Arr.: Emilien Allard)
5 Les anges dans nos campagnes
(Arr.: Emilien Allard)

Side
Face **2** Stereo

SPCS-33-112 (10BPRS-1636)

Noëls Au Carillon De L'Oratoire Saint–Joseph Du Mont–Royal

Emilien Allard, Carillonneur
Eugène Lapierre, D.M. et
Emilien Allard, Organistes

1 Adeste Fideles
(Arr.: Emilien Allard)

RCA

Victor

2 Il est né le divin Enfant
(Arr.: Emilien Allard)
3 D'où viens–tu bergère?
(Arr.: Emilien Allard)
4 Silence le ciel
(Arr.: Emilien Allard)
5 Noël (d'Aquin–Arr.:
Emilien Allard)

RONDOLETTE

THE THREE SUNS

844

SIDE 1
(844A)

EVERYBODY LOVES MY BABY, MY BABY
AS YOU DESIRE ME
FIVE MINUTES MORE
ALL THROUGH THE DAY
I LOVE AN OLD FASHIONED SONG

Trade Mark Reg U.S. Pat. Off. Made in U.S.A.

RPM 33⅓
MICROGROOVE

RONDOLETTE

THE THREE SUNS

844

SIDE 2
(844B)

ONCE IN A WHILE
SONATA
DO YOU LOVE ME
DREAM
CHOPIN DANCE

Trade Mark Reg. U.S. Pat. Off. Made in U.S.A.

RPM 33 1/3
MICROGROOVE

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO

THE GIRL FROM IPANEMA
SERGIO MENDEZ

MANUFACTURADO POR fediscos GUAYAQUIL ECUADOR

STEREO

LP-73002-A

ATLANTIC

4

ATLANTIC

MARIA MOITA Lyra-De Moraes
SAMBINHA BOSSA NOVA Antonio C. Jobim
BATIDA DIFERENTE Feireira-Einhorn
SO DANCO SAMBA
Jobim-De Moraes
PAU BRAZIL
Sergio Mendez
THE GIRL FROM IPANEMA
Jobim-Gimbel

RESERVADOS TODOS LOS DERECHOS DEL PROPIETARIO

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCIÓN PUBLICA CON FINES DE LUCRO

THE GIRL FROM IPANEMA
SERGIO MENDEZ

MANUFACTURADO POR fediscos GUAYAQUIL ECUADOR

STEREO LP-73002-B

ATLANTIC 4 ATLANTIC

USELESS PANORAME Jobim
THE DREAMER
Jobim-Lees
PRIMAVERA
Lyra
CONSOLACAO
Powell
FAVELA
Jobim

RESERVADOS TODOS LOS DERECHOS DEL PROPIETARIO

PEGGY LEE

CR-20187
MCA 3912

MCA CORAL®

SIDE ONE

1. STREET OF DREAMS ASCAP
(Sam M. Lewis-Victor Young)
2. YOU'RE BLASE ASCAP
(Ord Hamilton-Bruce Sievier)
3. IT NEVER ENTERED MY MIND ASCAP
(Richard Rodgers-Lorenz Hart)
4. SOMETHING I DREAMED LAST NIGHT ASCAP
(Sammy Fain-Jack Yellen)

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THAN THE ORIGINAL RELEASE

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PEGGY LEE

CR-20187
MCA 3913

® MCA CORAL ®

SIDE TWO

1. MY OLD FLAME ASCAP
(Sam Coslow-Arthur Johnston)
2. I'VE GROWN ACCUSTOMED TO HIS FACE ASCAP
(Frederick Loewe-Alan Jay Lerner)
3. TOO LATE NOW ASCAP
(Burton Lane-Alan Jay Lerner)
4. THE NIGHT HOLDS NO FEAR
(For The Lover) BMI
(Alan E. Brandt-Harry Green)

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RCA VICTOR

RICHARD STRAUSS SONGS

LSC 2749
(PRRS-5064)

SIDE 1
RED SEAL

1—STÄNDCHEN
2—ICH WOLLT EIN STRÄUSSLEIN BINDEN
3—ALLERSEELEN
4—FÜR FÜNFZEHN PFENNIGE
5—ICH TRAGE MEINE MINNE
6—NICHTS
7—DIE NACHT
8—WIEGENLIED

LISA DELLA CASA, *Soprano*
Arpád Sándor at the Piano

STEREO

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RCA VICTOR

LSC 2749 (PRRS-5065)

SIDE 2 RED SEAL

RICHARD STRAUSS SONGS

1—DER STERN
2—NUR MUT!
3—LOB DES LEIDENS
4—ZUEIGNUNG
5—MEIN HERZ IST STUMM
6—HERR LENZ
7—ACH LIEB, ICH MUSS NUN SCHEIDEN
8—DAS GEHEIMNIS
9—RUHE, MEINE SEELE

LISA DELLA CASA, *Soprano*
Arpád Sándor at the Piano

STEREO

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Telarc records

JOHN MACK, OBOE
Eunice Podis, Piano

6812 283.1 Y

5028

33⅓ STEREO

1 STEMRA

SCHUMANN
THREE ROMANCES OP. 94

BRITTEN
SIX METAMORPHOSES AFTER OVID OP. 49

Made In Holland

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Telarc records

JOHN MACK, OBOE
Eunice Podis, Piano

6812 283.2 Y

5028

33⅓ STEREO

2

SAINT SAËNS
SONATA FOR OBOE OP. 166

PALADILHE
SOLO DE CONCERT

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Deutsche Grammophon

Side 1 | 2530194 | STEREO

Ⓟ 1972

RICHARD WAGNER

SYMPHONY IN C

1. Sostenuto e maestoso—Allegro con brio
2. Andante ma non troppo, un poco maestoso
3. Allegro assai—Un poco meno allegro—
Tempo 1—Meno allegro—Presto

Bamberg Symphony Orchestra
Conducted by
Otto Gerdes

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Deutsche Grammophon

Side 2	2530194	STEREO

Ⓟ 1972

RICHARD WAGNER

SYMPHONY IN C

4. Allegro molto e vivace—Piu allegro

A FAUST OVERTURE

RIENZI OVERTURE

Bamberg Symphony Orchestra
Conducted by
Otto Gerdes

EXTREME RARITIES

HOT JAZZ ON FILM

VOLUME 2

1. FALLING STAR
Bunny Berigan and his Blue Boys
with Connie Boswell

SIDE 1

1004 A

(16434)

2. MEMPHIS BLUES
Duke Ellington and his Orchestra
with Mae West

3. NAGASAKI
Jimmie Lunceford and his Orchestra

4. I KNOW THAT YOU KNOW
Benny Goodman Quintet

5. LOVELESS LOVE
Claude Hopkins and his Orchestra

6. NOW BABY OR NEVER
Billie Holiday
with the Count Basie Seven

7. AIRMAIL SPECIAL
Count Basie and his Orchestra

8. JUBILEE
Louis Armstrong and his Orchestra

EXTREME RARITIES

HOT JAZZ ON FILM

VOLUME 2

SIDE 2

1004 B
(16434)

1. I CAN'T GIVE YOU ANYTHING BUT LOVE
Louis Armstrong and his Orchestra
2. GOIN' TO CHICAGO
Jimmy Rushing and Joe Williams
with Count Basie and his Orchestra
3. MOP MOP
Ben Webster Sextet
4. CHELSEA BRIDGE
Ben Webster Sextet
5. C JAM BLUES
Ben Webster Sextet
6. PAGAN LOVE SONG
Bob Crosby and his Orchestra

MARLOW ON TEN

Janet Marlow on Ten-String Guitar

SIDE A
Z 2501
℗ 1983

STEREO
33 1/3 RPM

1. **Waltz op. 8**
   (Augustin Barrios Mangore)
2. **Andante op. 14**
   (Ludwig van Beethoven)
3. **For Sound Reasons**
   (Janet Marlow)
   (Japanese Koto and ten-string guitar)
4. **Time Alone**
   (Janet Marlow)
   (Duet for ten-string guitar)

MARLOW ON TEN

Janet Marlow on Ten-String Guitar

SIDE B
Z 2501
℗ 1983

STEREO
33 1/3 RPM

1. **The Bees**
   (Augustin Barrios Mangore)
2. **Gigue**
   (Johann Sebastian Bach)
   (Arr.: Oscar Castro-Neves)
3. **Bachianas Brasilieras No. 5**
   (Heitor Villa-Lobos)
   (guitar and voice)
4. **Three Sketches**
   (Leo Brouwer)

Homage to Manuel De Falla
An Instrumental Fragment
Upon a Bulgarian Song

Elektra

EARTH CRISES
STEEL PULSE

60315–1

Produced &
Arranged by:
Jimmy Haynes &
Steel Pulse

Side One

1. STEPPIN OUT **
2. TIGHT ROPE
3. THRONE OF GOLD *
4. ROLLERSKATES†

MFG BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210. A DIVISION OF WARNER COMMUNICATIONS INC.

Elektra

EARTH CRISES
STEEL PULSE

60315–1

Produced &
Arranged by:
Jimmy Haynes &
Steel Pulse

Side Two

1. EARTH CRISES†
2. BODYGUARD
3. GRAB EDUCATION***+
4. WILD GOOSE CHASE

MFG. BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210, A DIVISION OF WARNER COMMUNICATIONS INC.

33⅓ R.P.M.

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(XWN.9609A)

CLP. 1847

(A "Westminster" Recording)

1 1

ITALIAN TROUBADOUR SONGS

(1)—Voi mi ponest' in foco (Arcadelt) (2)—Gli occhi tuoi (Canzona villanesca) (Cimello) (3)—Angelica belta (Landini) (4)—Del crud' amor (Anonymous) (5)—Non è tempo d'aspettare (Frottola) (Cara) (6)—Io non compro più speranza (Cara) (7)—Vergine pura (Rore) (8)—Fere selvaggie (Caccini) (9)—Deh, dove son fuggiti (Caccini) (10)—Al fonte, al prato (Caccini)

HUGUES CUENOD—Tenor
HERMANN LEEB—Lute

Sung in Italian

MADE IN Gt. BRITAIN

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33⅓ R.P.M.

HIS MASTER'S VOICE

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(XWN.9609B)

CLP. 1847
(A "Westminster" Recording)

2 2

ITALIAN TROUBADOUR SONGS

(1)—Amor, ch'attendi (Caccini) (2)—O, che felice giorno (Caccini)
(3)—Dove sei gita (Berti) (4)—O biondetta iascivetta (Pesenti)
(5)—Così Nilio canto (Pesenti) (6)—Mie speranze (Gagiiano)
(7)—Ai fonte, al prato (Peri) (8)—O miei giorni fugaci
(Peri) (9)—Ferma, Dornida mia (Calestani) (10)—
Donn' ingrata (Falconieri) (11)—Caldi sospiri
(Rontani) (12)—Ave Mitis, ave pia
(Lauda) (Anonymous)

HUGUES CUENOD—Tenor
HERMANN LEEB—Lute
Sung in Italian

MADE IN Gt. BRITAIN

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Shillelagh International

1. HIRING FAIR / (2:26) - Traditional
2. THE RISING OF THE MOON
   (2:40) - Traditional

SIDE ONE
Produced by
THE BARDS
ESRS-1974
STEREO
Engineer-Pat Costa

IRISH MIST
THE BARDS
ES-47324S-A

740458

3. THE HILLS OF CONNEMARA / (2:09)
   Traditional
4. GO LASSIE GO / (3:14)
   Traditional
5. THE BLACK VELVET BAND / (2:46)
   Traditional
6. THE SWALLOWS TAIL/THE MERRY
   BLACKSMITH / (2:48)
   Traditional Reels

Recorded at EASTERN SOUND STUDIOS, Methuen, Mass.

Shillelagh International

1. THE WAXIES DARGLE / (2:10)
   Traditional
2. TWICE DAILY / (2:58)
   Traditional
3. NANCY WHISKEY / (3:01)
   Traditional

SIDE TWO
Produced by
THE BARDS
Engineer-Pat Costa
ESRS-1974
STEREO

IRISH MIST
THE BARDS
ES-47324S-B

740458

4. THE GEM OF THE ROE / (3:28)
   Traditional
5. THE JOLLY BEGGAR / (3:30)
   Traditional
6. THE FOUR POSTER BED/
   THE MASON'S APRON / (2:43)
   Traditional Reels

Recorded at EASTERN SOUND STUDIOS, Methuen, Mass.

COLUMBIA

GIRL CRAZY

-IRA GERSHWIN-GEORGE GERSHWIN-

(Produced by Goddard Lieberson)

MARY MARTIN

with Louise Carlyle, Eddie Chappell

Chorus and Orchestra conducted by Lehman Engel
(Miss Martin's orchestrations by Ted Royal; Other orchestrations by Carol Huxley)
(Vocal arrangements by Johnny Lesko)

CL 822 — SIDE 1

NONBREAKABLE — (x"Lp" 6993)

1. OVERTURE (Orchestra)
2. OPENING CHORUS (Male Chorus & Orchestra)
3. BIDIN' MY TIME (M. MARTIN with Male Quartet)
4. COULD YOU USE ME (E. Chappell, L. Carlyle)
5. BRONCHO BUSTERS (Chorus & Orchestra)
6. BARBARY COAST (Chorus & Orchestra)
7. EMBRACEABLE YOU (MARY MARTIN)

® "COLUMBIA" Lp. MARCAS REG. MADE IN U.S.A.

COLUMBIA

GIRL CRAZY

-IRA GERSHWIN-GEORGE GERSHWIN-

(Produced by Goddard Lieberson)

MARY MARTIN

with Louise Carlyle, Eddie Chappell

Chorus and Orchestra conducted by Lehman Engel
(Miss Martin's orchestrations by Ted Royal; Other orchestrations by Carol Huxley)
(Vocal arrangements by Johnny Lesko)

CL 822 SIDE 2

NONBREAKABLE (x"Lp" 6994)

1. SAM AND DELILAH (Louise Carlyle)
2. I GOT RHYTHM (MARY MARTIN)
3. BUT NOT FOR ME (MARY MARTIN)
4. TREAT ME ROUGH (Eddie Chappell)
5. BOY! WHAT LOVE HAS DONE TO ME (MARY MARTIN with Chorus)
6. CACTUS TIME (Louise Carlyle with Male Chorus)
7. FINALE (MARY MARTIN with Chorus)

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Los Angeles, Calif.

Music & Lyrics From Leonard Bernstein's

WEST SIDE STORY

HI-FI

The California Pop's Orchestra & Chorus

1. OVERTURE
2. JET SONG
3. I FEEL PRETTY
4. AMERICA
5. TONIGHT

(CM 2037-1)

CUSTOM RECORDS

Los Angeles, Calif.

Music & Lyrics From Leonard Bernstein's

WEST SIDE STORY

HI-FI

The California Pop's Orchestra & Chorus

1. DANCE AT THE GYM
2. MARIA
3. A BOY LIKE THAT — I HAVE A LOVE
4. GEE, OFFICER KRUPKE!
5. ONE HAND-ONE HEART

(CM 2037-2)

metro®

The Sound Track Album
Selections From The MGM Technicolor Film

"THREE LITTLE WORDS"

Side 1 M615

The MGM Studio Orchestra Cond. By Andre Previn

1. NEVERTHELESS—3:12
(I'm In Love With You)
Fred Astaire, Red Skelton And Anita Ellis
(Kalmar-Ruby) DeSylva, Brown & Henderson, Inc.
2. I LOVE YOU SO MUCH—Arlene Dahl—2:28
(Kalmar-Ruby)—Harms, Inc.
3. ALL ALONE MONDAY—Gale Robbins—2:15
(Kalmar-Ruby)—Harms, Inc.
4. WHERE DID YOU GET THAT GIRL?—2:35
Fred Astaire And Anita Ellis
(Kalmar-Puck) Mills Music & Fred Fischer Music

All Selections ASCAP
Album Originally Prod. By Jesse Kaye

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

metro®

The Sound Track Album
Selections From The MGM Technicolor Film

"THREE LITTLE WORDS"

Side 2 M615

The MGM Studio Orchestra Cond. By Andre Previn

1. THINKING OF YOU—Anita Ellis—3:15
(Kalmar-Ruby) Harms, Inc.
2. I WANNA BE LOVED BY YOU—Helen Kane—2:03
(Kalmar-Ruby-Stothart) Harms, Inc.
3. WHO'S SORRY NOW?—Gloria De Haven—2:16
(Kalmar-Ruby-Snyder) Mills Music
4. MEDLEY: MY SUNNY TENNESSEE—3:06
Fred Astaire And Red Skelton
(Kalmar-Ruby-Ruby) Mills Music
SO LONG OOLONG—Fred Astaire And Red Skelton
(How Long You Gonna Be Gone?)
(Kalmar-Ruby) Mills Music
THREE LITTLE WORDS—Fred Astaire
(Kalmar-Ruby) Harms, Inc.

All Selections ASCAP
Album Originally Prod. By Jesse Kaye

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

1

Franck: Symphony in D minor

(beginning) I. Lento—Allegro non troppo

RL-1-32133
(S-1-36729)
STEREO
33-1/3

ORCHESTRE DE PARIS
HERBERT VON KARAJAN cond.

Recorded in France

ANGEL

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2

Franck: Symphony in D minor

(conclusion) II. Allegretto
III. Allegro non troppo

RL-2-32133
(S-2-36729)
STEREO
33-1/3

ORCHESTRE DE PARIS
HERBERT VON KARAJAN cond.

Recorded in France

ANGEL

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BRIGHTORANGE

The Stereophonic Sound Of

ARTIE SHAW

X BO 708
Side 1

STEREO

1. STARDUST
2. FRENESI
3. TEMPTATION
4. MOONGLOW
5. NIGHTMARE

BRIGHTORANGE

The Stereophonic Sound Of

ARTIE SHAW

X BO 708
Side 2

STEREO

1. ZIGUENER
2. BLUES
3. LA PALOMA

M·G·M

CY WALTER AT THE DRAKE

Side 1

E4393

1. IT'S DELOVELY—2:47
(Porter) Chappell & Co.
2. BESS, YOU IS MY WOMAN NOW—3:00
(Gershwin-Gershwin-Heyward) Gershwin Pub./New Dawn Music
3. I'LL TAKE ROMANCE—3:17
(Hammerstein II-Oakland) Bourne Co.
4. MRS. MALAPROP—2:45
(Walter) Famous Music
5. DAFFNE'S WALTZ—2:53
(Walter) Cy Walter Music
6. ALL THE THINGS YOU ARE—3:22
(Hammerstein II-Kern)
T. B. Harms Co.
(ASCAP)

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

M·G·M

CY WALTER AT THE DRAKE

Side 2

E4393

1. MOON RIVER—2:55
(Mancini-Mercer) Famous Music
2. MY FAVORITE THINGS—2:13
(Hammerstein II-Rodgers) Williamson Music
3. WHAT'S A NOVA BOSSA?—3:29
(Walter) Cy Walter Music
4. MY GEISHA—2:45
(Waxman) Famous Music
5. SWEET LORRAINE—2:31
(Burwell-Parish) Mills Music
6. MY MAN'S GONE NOW—2:41
(G. Gershwin-Heyward)
Gershwin Publ./New Dawn Music
7. WHEN A MAN HAS DONE YOU WRONG—3:09
(Walter) Cy Walter Music
(ASCAP)

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.

COLLECTOR'S GROUP SERIES

Volume 15

1. **I DON'T MIND • Creschendos**
   (Burt) (Music City 839)

CH-LP-224-A
Side One

33⅓ RPM

2. **MY LOVE IS GONE • Chris Powell and the Five Blue Flames**
   (Chris Powell- Billy Davis, Jr.) (Columbia 39407)
3. **I NEVER KNEW I LOVED YOU • Balladeers**
   (White-Schroeder) (Jubilee 5024)
4. **DON'T TALK DARLING • Master Keys**
   (Cook-Lipson) (Abbey 3011)
5. **I'M THE WORLDS BIGGEST FOOL • Charioteers**
   (Eddie Wilson-Dave Grimes) (Keystone 1416)
6. **I'M SO GLAD • Southern Harmonaires**
   (Mumford) (Apollo 237)
7. **I LOVE THE WAY YOU WALK • Five Scamps**
   (Griffin) (Columbia 30177)
8. **BLUE SUNDAY MORNING • Paupers**
   (King-Carter) (Melford 258)

COLLECTOR'S GROUP SERIES

Volume 15

1. **UNTIL NOW • Rhythmasters**
   (Nelson-Malloon) (Bennett 401)

CH-LP-224-B
Side Two

33⅓ RPM

2. **NATURALLY TOO WEAK FOR ME • Victorians**
   (R. Beck) (Specialty 420)
3. **A LETTER TO YOU • Gladys Patrick**
   (Jamison-Patrick) (O-Gee 100-A)
4. **MY HEART CRIES FOR YOU • King Odum Four**
   (Faith Sigman) (Derby 754)
5. **I'M GLAD I MADE YOU CRY • King Odum Four**
   (Tennyson-Eichler-Tenny) (Derby 736)
6. **BASIN STREET BLUES • King Odum Four**
   (Sigmund) (Perspective 5001)
7. **LOVER COME BACK TO ME • King Odum Four**
   (Sigmund-Romberg) (Derby 736)
8. **LUCKY • King Odum Four**
   (McMullin-Clark) (Abbey 064)

COLLECTOR'S GROUP SERIES

Volume 13

1. **WHAT MORE COULD I WANT • Judy King & The Knights** (Baritz-Dickson) (Chester 1200)

CH-LP-222-A
Side One

33⅓ RPM

2. **TWO SHADOWS • Judy King & The Knights** (Baritz-Dickson) (Chester 1200)
3. **WOULD YOU STILL BE THE ONE IN MY HEART • Rhythm Kings with Isaac Royal Trio** (Bryant-Carroll-Wayne) (Ivory 760)
4. **DON'T TALK DARLING • Rhythm Kings with Isaac Royal Trio** (Cook-Lipsin) (Ivory 760)
5. **THE GAME OF BROKEN HEARTS • Magichords** (S. Clark-Don Larkin-E. McMullin) (Regal 3237)
6. **PLEASE DON'T SAY GOODBYE • Four Pals with Eddie Wilcox Orch.** (T. Lane) 2:57 (Kay 787)
7. **I'LL NEVER LOVE ANYONE ELSE • Steve Gibson & The Red Caps** (O. Brooks) (Mercury 5380)
8. **YOU'RE NOT THE ONLY APPLE ON THE APPLE TREE • Master Keys** (Kuhn-Gallop-Shaw) (Jubilee 5004)

COLLECTOR'S GROUP SERIES

Volume 13

1. **NEVER UNDERESTIMATE THE POWER OF A WOMAN • Delta Rhythm Boys** (Kuhn-Schroeder-Kalmanoff) 2:39 (RCA 20-2855

CH-LP-222-B
Side Two

33⅓ RPM

2. **YOU'RE MINE, YOU! • Delta Rhythm Boys** (Edward Heyman-John W. Green) 3:04 (RCA 20-2855)
3. **TELL ME WHY • James Quintet** (Maurie Hartmann-Milt Gabler) 2:49 (Coral 60022)
4. **I MISS YOU SO • Herb Kenny with The Rockets** (Henderson-Scott-Robin) (MGM 11397)
5. **I'M STILL IN LOVE WITH YOU • Chris Powell & The Five Blue Flames** (Aaron T. Bone Walker) (Columbia 30180)
6. **RED SAILS IN THE SUNSET • Balladeers with Billy Mathews** (Kennedy Williams) (Jubilee 5021)
7. **IF YOU ONLY KNEW • Balladeers with Billy Mathews** (Horton-Borquist-Kogen) (Jubilee 5024)
8. **ROCKIN CHAIR • 4 Notes** (International)

COLLECTOR'S GROUP SERIES

Volume 14

CH-223-A
Side One

33 1/3 RPM

1. **IF YOU SEE TEARS IN MY EYES ● Beavers**
   (Joe Thomas - Howard Biggs) (Coral 65018)
2. **I GOTTA DO IT ● Beavers**
   (Joe Thomas - Howard Biggs) (Coral 65018)
3. **I'D RATHER BE WRONG THAN BLUE ● Beavers**
   (Joe Thomas - Howard Biggs) 3:05 (Coral 65026)
4. **BIG MOUTH MAMA ● Beavers**
   (Joe Thomas - Howard Biggs) 2:38 (Coral 65026)
5. **WHAT MAKES ME FEEL THIS WAY ● Sultans**
   (Willie Barnes) (Duke 135)
6. **HOW DEEP IS THE OCEAN ● Sultans**
   (P. Otis) (Duke 125)
7. **I CRIED MY HEART OUT ● Sultans**
   (A. Theus - P. Otis) (Duke 133)
8. **WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE ● Savannah Churchill and the Striders** (Kahal - Raskin Fain)
   (Regal 3313)

COLLECTOR'S GROUP SERIES
Volume 14

CH-223-B
Side Two

33 1/3 RPM

1. **BABY WE TWO ● Rhythm Masters**
   (I. Foley, W. Graham, R. Bryant) (Flip 314)
2. **YOU'LL NEVER BE MINE AGAIN ● Bill Perry & The Belaires**
   (Field - Erikson) (GG-521)
3. **MY BABY MY BABY ● Empires**
   (Cooper - Kay - Shad) (Harlem 2325)
4. **TOO LATE TO BE GOOD BLUES ● Maggie Hathaway and Her Bluesmen** (Kennedy Williams) (Black and White 113)
5. **HERE GOES A FOOL ● Maggie Hathaway and Her Bluesmen** (M. Hathaway) (Black and White 113)
6. **PART TIME SWEET HEART ● Victorians**
   (J. Nagay - J-Coiton) (Specialty 420)
7. **IF YOU SHOULD NEED ME ● Colemans**
   (Madison - Biggs) (Regal 3308)
8. **I AINT GOT NOBODY ● Colemans**
   (Graham - Williams) (Regal 3308)

MOTOR CITY MEMORIES

33⅓ RPM
MONAURAL

MC 1003
SIDE ONE

VOLUME THREE

ROYAL JOKERS / I DON'T LIKE YOU THAT MUCH
FIVE EMERALDS / LET ME TAKE YOU OUT TONIGHT
SERENADERS / LOVE ME NOW
SIERRAS / STORMY WEATHER
FOUR IMPERIALS / MY GIRL
FRESANDOS / I MEAN REALLY
SATINTONES / GOING TO THE HOP

Aladdin

BEVERLY HILLS, CALIFORNIA

THE BEST OF THE FIVE KEYS VOLUME 2

A-808
SIDE ONE

33⅓ RPM

1. DEEP IN MY HEART (The Five Keys)
2. HOW DO YOU EXPECT ME TO GET IT (Harold Young)
3. OLD MACDONALD (Arr. The Five Keys)
4. YES SIR, THAT'S MY BABY (Donaldson-Kahn)
5. I'M SO HIGH (Demetrus-Toombs)
6. COME GO MY BAIL LOSISE (D. Smith-B. West)
7. HOW LONG (Patsy Mesner)

Aladdin

★ BEVERLY HILLS, CALIFORNIA ★

THE BEST OF THE FIVE KEYS VOLUME 2

A-808
SIDE TWO

33⅓ RPM

1. MISTAKES (Leslie-Nicholls)
2. CAN'T KEEP FROM CRYING (Dickie Smith)
3. THERE OUGHT TO BE A LAW (Charles Tobin-Al Kaufman)
4. MAMA YOUR DAUGHTER (Told A Lie On Me) (Dickie Smith)
5. STORY OF LOVE (Rudolph West)
6. MY LOVE (The Five Keys)
7. WHY OH WHY (Bernard West)

Roadhouse

RECORDS

"CANDY BAR BOOGIE"

RHLP-5001
Unbreakable
33 1/3 RPM
Claiborne-Davis
BMI

Side 1

Huey-Les
Productions

Time 28:24

1. CANDY BAR BOOGIE - Parakeets (2:03)
2. DON'T LEAVE MY BROKEN HEART - Parakeets (2:09)
3. GIVE ME TIME - Parakeets (2:34)
4. LOOKING FOR YOU BABY - Parakeets (2:13)
5. MY HEART IS YOURS - Serenaders (2:29)
6. SUNSET - Serenaders (2:06)
7. SOLDIER IN KOREA - Serenaders (2:49)
8. YEARNING - Serenaders (2:37)
9. LONESOME - Serenaders (2:03)
10. NO HAPPINESS - Serenaders (3:28)
11. AURELIA - Fascinators (1:59)
12. ADIOS, MY DESERT LOVE - Smokey and Group (1:54

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Roadhouse

RECORDS

"CANDY BAR BOOGIE"

RHLP-5001
Unbreakable
33 1/3 RPM
Dimitri Music BMI

Side 2
Huey-Les Productions
Time 27:08

1. MY ACHING HEART - José and the Aztecs (2:03)
2. WAIT A MINUTE BABY - José and the Aztecs (2:20)
3. DOES SHE KNOW - José and the Aztecs (2:49)
4. WHY DID YOU LEAVE ME - José and the Aztecs (3:20)
5. BABY-BABY- José and the Aztecs (1:34)
6. COTTAGE BY THE SEA - Incas (3:39)
7. YOUR LOVE IS JUST PLAIN GOOD (Acappella)- Incas (2:06)
8. THE TIME FOR LOVE - Incas (1:55)
9. A WINK AND A GRIN (Acappella) - Incas (2:32)
10. SWEET LUCY (Acappella)-Incas (2:16)
11. YOU'VE GONE - Incas (2:34)

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HIT AFTER . . . HIT AFTER . . . HIT
OWEN GREY

SIMMER DOWN — CUPID — LOVE IS STRANGE
SUGAR DANDY — STAY A LITTLE LONGER
CONFIDENTIAL — YOU SEND ME
HAVE YOU CHANGED — LONESOME FEELING
STIR IT UP — SENSATIONAL REASON
DANCING MOOD
GOODNIGHT MY LOVE

(Casbah)

DAVID S. MATTIS

(Casbah)

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International...

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(Casbah)

HIT AFTER . . . HIT AFTER . . . HIT

OWEN GREY

LOOK FOR MY BABY — EASY SNAPING
CANSAS CITY — MILLION DOLLAR BABY
PLEASE LET ME GO — ROCK IT — MILLIE GIRL
ON THE BEACH — SINNERS WEEP
TREE IN THE MEADOW

DAVID S. MATTIS
(Casbah)

VOX

SPANISH PIANO MUSIC

ALBENIZ

Band 1: Prelude Op. 232 #1 (4:47 min.)
Band 2: Sous le Palmier Op. 232 #3 (3:02 min.)
Band 3: Cordoba Op. 232 #4 (4:02 min.)
Band 4: Seguidillas Op. 232 #5 (2:33 min.)

PL 9420

Side 1

Band 5: Malaguena (2:43 min.)
Band 6: Tango, in D (1:58 min.)

ORAZIO FRUGONI, piano

XTV 23208

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VOX

SPANISH PIANO MUSIC

Band 1: GRANADOS: Allegro de Concierto (5:50 min)

Band 2: GRANADOS: Andaluza Op. 5 (3:32 min.)

PL 9420 Side 2

Band 3: TURINA: Exaltation (3:39 min.)
Band 4: DE FALLA: Andaluza (3:26 min.)
Band 5: DE FALLA: Ritual Fire Dance (3:12)

ORAZIO FRUGONI, piano

XTV 23209
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LONGPLAYING MICROGROOVE

Times Sq.
A DIVISION OF
TIMES SQUARE
MUSIC, INC.
33⅓ R.P.M.
201 A
1. THE VITONES — LA DI DA
2. TOMMY & TEARS — VOWS OF LOVE
3. TEARSTAINS — TOO YOUNG
4. VITONES — OLD LOVE
5. THE KNICK NAKS — ALKA SELTZER
6. THE EL SIERROS — SOMETIMES I WONDER
7. TOMMY & TEARS — PUNISHMENT
8. THE KNICK NAKS — TEMPTATION
9. TOMMY & TEARS — LET HIM KNOW
10. REVLONS — I LOST MY JOB

Times Sq.

A DIVISION OF
TIMES SQUARE
MUSIC, INC.

33⅓ R.P.M.

201 B

1. THE MEMORIES — STOP LOOK & LISTEN
2. THE EL SIERROS — OUR LOVE IS A VOW
3. THE REVLONS — THE DREAM I HAD OF YOU
4. THE EL SIERROS — THE GLORY OF LOVE
5. THE MONTEYS — IF YOU LOVE ME
6. THE EL SIERROS — THIS IS THE NITE
7. THE EL SIERROS — OVER THE RAINBOW
8. THE MONTEYS — TEARDROPS
9. THE EL SIERROS — WALKING ALONE
10. ROSEANNE — THE NUTMEGS

SOFT PIPES

WHEN YOU'RE DONE HERE YOU GET TO GO HOME

SIDE ONE

THE BOY I'VE BEEN
YOU HEARD ME CALLING
GOLDEN GRACE
THE ANTIHERO
OLD DIRT ROAD

SOFT PIPES

WHEN YOU'RE DONE HERE YOU GET TO GO HOME

SIDE TWO

ACTIVATE ME
THIS OLD KING
GLASS HEART
TALKSICK BLUES
THIS PLACE

SEECO
CELEBRITIES

SEECO

REG. U. S. PAT. OFF.

MARCA
REGISTRADA

CORTIJO Y SU COMBO

Cantan - Ismael Rivera - y Otros

SCLP 9160
Side 1
MC 20261

1. MARIA TERESA (Juan Verdejo) Bombaplena
   Canta: Ismael Rivera
2. BORINQUEN (Israel Plata) Cha Cha Cha
   Canta: Ismael Rivera
3. MICAELA (Rafael Cepeda) Plena
   Canta: Nelson Pinedo
4. EL MANTEQUERO (P. Rodriguez) Mambo
   Canta: Ismael Rivera
5. AMARRA LA CADENA (Rafael Cortijo)
   Plenamenque Canta: Roy Rosario

SEECO
CELEBRITIES

REG. U. S. PAT. OFF.

MARCA
REGISTRADA

CORTIJO Y SU COMBO

Cantan - Ismael Rivera - y Otros

SCLP 9160
Side 2
MC 20262

1. QUE COCO (Rogelio Velez) Cha Cha Cha
   Canta: Roy Rosario
2. CHONGOLO (M. Miranda) Plena
   Canta: Ismael Rivera
3. EL PILON DE TOMASA (Q. Santos-G. Rivera)
   Son Jibaro Canta: Nelson Pinedo
4. JUAN JOSE (Rafael Cepeda) Calypso
   Canta: Ismael Rivera
5. CONOCI A TU PAPA (Rogelio Velez)
   Plena Canta: Roy Rosario

CHOC CHOC CHOC
1983

FRANCO ET ROCHEREAU

SACEM SDRM

CHOC 000

Stereo

FACE A

Lettre à Mr. le Directeur Général

FRANCO

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRÊT

CHOC CHOC CHOC
1983

FRANCO ET ROCHEREAU

SACEM SDRM

FACE B

CHOC 000

Stéreo

Suite lettre N° 1

FRANCO

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRÊT L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

RIOBERT

HARMONIE TERRE DES HOMMES DE L'ECOLE SECONDAIRE ST-LUC

(DIR.: ROBERT JODOIN)

FACE A

ST-5007

1. BALLET EGYPTIEN.....ALEXANDRE LUIGINI
SOLISTES: CLARINETTE: G. DURAND
SAX. SOPRANO: M. DONOVAN
2. SELECTIONS FROM "THE WIZ".....CHARLIE SMALL
SOLISTES: TROMPETTE: B. MACNAB
SAX. ALTO: J. SOBOL
ENSEMBLE JAZZ-ROCK DE L'ECOLE SECONDAIRE ST-LUC
3. THE FLINSTONES THEME.....HANNA BARBERA
SOLISTES: TROMBONE: JOHN O'NEIL
SAX ALTO: M. DONOVAN
SAX TENOR: J.SOBOL
BATTERIE: E.NOLOT

ENREGISTREMENT RIOBERT
B.P. 541, STATION COTE ST-LUC
MONTREAL, P.Q. H4V 2Z2

RIOBERT

HARMONIE POLYVALENTE D'ACTON VALE

(DIR: GILLES TREMBLAY)

FACE B

ST-5007

1. BRANDYWINE CREEK.....LELAND FORSBLAD
2. JAMAICAN RUMBA.....ARTHUR BENJAMIN
3. WONDERLAND BY NIGHT.....ALFRED REED

SOLISTES: TROMPETTES: ANDRE GAUTHIER
JEAN-PIERRE DESROCHE

4. SPANISH FEVER.....JAY CHATTAWAY
5. A LITTLE BIT COUNTRY, A LITTLE BIT ROCK'N ROLL.....MARTIN COOPER

ENREGISTREMENT RIOBERT
B.P. 541, STATION COTE ST-LUC
MONTREAL, P.Q. H4V 2Z2

I'LL SEE YOU IN MY DREAMS

CALIBAN 6008a

LULLABY OF BROADWAY

CALIBAN 6008b

1

CALIBAN
6002A

ROSE OF WASHINGTON SQUARE

FOOTLIGHT SERENADE

2

CALIBAN
6002B

EMI
SPRO 04357
242914
RIGHT HERE WAITING (4:21)
(Richard Marx)
Chi-Boy Music/ASCAP
Produced by Richard Marx
and David Cole
From the album, "Repeat Offender" (E1-90380)
℗ © 1989 EMI-USA,
A Division of Capitol Records, Inc.
NOT FOR SALE
33 1/3 RPM
MIC 11193
RICHARD MARX
1
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BOATMAN

da Peppa

Side A

BMR2002
STEREO
33.3 RPM

da PEPPA • da PEPPA (Woh Mix)

Produced by B. Ingram, C. Bionco • Written by B. Ingram
BOATmanMUSIC Management • BOATMAN Publishing
Executive Producer: Billy Ray
Fan Club: P.O. Box 3082,
Frederick, Maryland 21705-3082

For booking call 301-620-0797
© ℗ 1995 BOATMAN Music ASCAP

BOATMAN

da Peppa

Side B
BMR2002
STEREO
33.3 RPM

7 08303 15561 7

da PEPPA (Original Mix) • ROUND and ROUND

Produced by B. Ingram, C. Bionco • Written by B. Ingram
BOATmanMUSIC Management • BOATMAN Publishing
Executive Producer: Billy Ray
Fan Club: P.O. Box 3082,
Frederick, Maryland 21705-3082

For booking call 301-620-0797
© ℗ 1995 BOATMAN Music ASCAP

ORIGINAL SOUND®

7120 Sunset Blvd., Hollywood, CA. 90046

THE SKYLINERS' GREATEST HITS

SINCE I DON'T HAVE YOU ····· 2:35
THIS I SWEAR ····· 2:30

SIDE ONE
Dreamy Side
STEREO

OSR-LPS-3873
(3873-A-RE2)

I'LL BE SEEING YOU ····· 2:04
STARDUST ····· 2:21
IF I LOVED YOU ····· 2:23
WARM ····· 2:34
BLOSSOMS IN THE SNOW ····· 2:11
BELIEVE ME ····· 2:50
LONELY WAY ····· 2:15
HOW MUCH ····· 2:21

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OF APPLICABLE LAWS.

ORIGINAL SOUND®
7120 Sunset Blvd., Hollywood, CA. 90046

THE SKYLINERS' GREATEST HITS

IT HAPPENED TODAY 1:45
PENNIES FROM HEAVEN 2:07

SIDE TWO
Rockin' Side
STEREO

OSR-LPS-8873
(8873-B-RE2)

ZING WENT THE STRINGS 2:29
HAPPY TIME 2:01
ONE NIGHT, ONE NIGHT 1:53
TOMORROW 2:19
LORRAINE FROM SPAIN 2:24
I CAN DREAM, CAN'T I 2:16
TIRED OF ME 2:21
WHEN I FALL IN LOVE 2:35

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OF APPLICABLE LAWS

RCA

Victor

Walt Disney's Cinderella

Ilene Woods as Cinderella

Side A Stereo

AYL1-4449-A

Cinderella
A Dream Is a Wish Your Heart Makes
The Cinderella Work Song
Bibbidi-Bobbidi-Boo (The Magic Song)
So This Is Love
(David-Hoffman-Livingston)
(Adapted by Winston Hibler from the Walt Disney Film "Cinderella")

Ilene Woods as Cinderella
Musical background by Norman Leyden
Orchestra conducted by Paul Smith

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RCA

Victor

Walt Disney's Cinderella

Ilene Woods as Cinderella

Side B Stereo

AYL1-4449-B

Walt Disney's 20,000 Leagues Under the Sea
A Whale of a Tale
(Hoffman-Gimbel)
(Adapted from the Walt Disney Film which was based on the Jules Verne classic by Martin Weldon)

Music composed by Norman Leyden
Conducted by Harry Geller

TM/[illegible] RCA CORP.—MADE IN U.S.A.

RCA VICTOR

LPM 1934
(K2ZP-5385)

TWILIGHT IN VIENNA

1
"NEW ORTHOPHONIC" HIGH FIDELITY

1—FRASQUITA SERENADE (My Little Nest of Heavenly Blue) (F. Lehár)
2—OFT GENÜGT EIN GLÄSCHEN SEKT (from "Confetti")
(Robert Stolz–Ernst Marischka)
3—THE 3RD MAN THEME (Anton Karas)
4—IN EINEM KLEINEN CAFE VON HERNALS
(A Little Cafe Down the Street) (H. Leopoldi)
5—DEIN IST MEIN GANZES HERZ
(Yours Is My Heart Alone) (F. Lehár–W. Ludwig Herzer)
6—ZWEI MÄRCHENAUGEN (from "The Circus Princess") (Kalman–Brammer–Grunwald)

Robert Stolz conducting
the Vienna State Orchestra
and Chorus

LONG 33⅓ PLAY

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

LPM
1934
(K2ZP-5386)

2
"NEW ORTHOPHONIC" HIGH FIDELITY

TWILIGHT IN VIENNA

1—BEHALT' MICH LIEB, CHERIE (R. Stolz-A. Morenau)
2—ICH MUSS WIEDER EINMAL IN GRINZING SEIN (R. Benatzky)
3—MADONNA DU BIST SCHÖNER ALS DER SONNENSCHEIN (When Day Is Done) (Robert Katscher)
4—IN MEINEM HERZEN WOHNT DER MAI (Karoly)
5—ERST WANNS AUS WIRD SEIN (Hans Von Frankowsky-Frantz Prager)
6—EIN KUSS IN DER DÄMMERUNG (Raining)

Robert Stolz conducting
the Vienna State Orchestra
and Chorus

LONG 33⅓ PLAY

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

STRAKER'S RECORDS

Soca 33 r.p.m.

CALYPSO ROSE
SOUL ON FIRE

GS 2319 A
SIDE ONE
STEREO

Produced by: Karla Gabourel,
Mc Cartha Lewis, Micheal Hyde,
Granville Straker

Rec. & Mix Echo Sound Cal
Eng. Bob Drake

(1) PEPPER SOUP
Mc Cartha Lewis) P.R.S.
(2) FIRE IN MI WIRE
Mc Cartha Lewis) P.R.S.
(3) AMAZING GRACE (Combya/Amen)
(Unknown)
Arr. The New Kid On The Block Micheal Hyde

Mfg. & Dist. by: Straker's Record World Ltd.
242 Utica Avenue, Brooklyn, N.Y. 11213
Phone: (718) 756-0040 - 773-9506

STRAKER'S RECORDS

Soca 33 r.p.m.

CALYPSO ROSE
SOUL ON FIRE

GS 2319 B
SIDE TWO
STEREO

Produced by: Karla Gabourel,
Mc Cartha Lewis, Micheal Hyde
Granville Straker

Rec. & Mix Echo Sound Cal
Eng. Bob Drake

(1) BANANA (Johnny Ventura - Kubaney)
(2) GREEN GREEN GRASS (Tom Jones)
(3) TEAR DROPS (Feddy Fender)
(4) THE DARK END OF THE STREET (Percy Sledge)
(5) I CAN'T STOP LOVING YOU (Ray Charles)
(6) PEPPER SOUP (Club Mix) (M. Lewis)

Arr. The New Kid On The Block Micheal Hyde
Mfg. & Dist. by: Straker's Record World Ltd.
242 Utica Avenue, Brooklyn, N.Y. 11213
Phone: (718) 756-0040 - 773-9506

VERA. LYNN

SIDE 1

UAS 6591 A

IT HURTS TO SAY GOODBYE

1. IT HURTS TO SAY GOODBYE
2. AMONG MY SOUVENIRS
3. DON'T WORRY 'BOUT ME
4. I'M BEGINNING TO SEE THE LIGHT
5. I'LL PRAY FOR YOU

TONY OSBORNE and his Orchestra

HIGH FIDELITY STEREO

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U.S.A.

VERA LYNN

SIDE 2

UAS 6591 B

IT HURTS TO SAY GOODBYE

1. IN MY LITTLE RED BOOK
2. RED SAILS IN THE SUNSET
3. 'TIL THERE WAS YOU
4. WHERE HAVE ALL THE FLOWERS GONE?
5. NOW IS THE HOUR

TONY OSBORNE and his Orchestra

HIGH FIDELITY STEREO

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U. S. A.

JINGLE BELL ROCK — BOBBY HELMS

SIDE A
STEREO

HDY-1903

1. JINGLE BELL ROCK (2:07)
2. HERE COMES SANTA CLAUS (2:10)
3. WHITE CHRISTMAS (2:25)
4. RUDOLPH THE RED NOSED REINDEER (2:25)
5. WINTER WONDERLAND (1:47)
6. JINGLE BELLS (2:25)

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JINGLE BELL ROCK — BOBBY HELMS

SIDE B
STEREO

HDY-1903

1. SILVER BELLS (2:45)
2. I SAW MOMMIE KISSING SANTA CLAUS (2:17)
3. CHRISTMAS TIME IN MY HOME TOWN (2:36)
4. THE OLD YEAR IS GONE (2:12)
5. I WANNA' GO TO SANTA CLAUS LAND (1:48)
6. SANTA CLAUS IS COMING TO TOWN (1:48)

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polydor
ENCORE!
(FIEDLER'S GREATEST HITS)
Arthur Fiedler-Boston Pops Orchestra
24-5005-A
Intl. #2391 004
Side 1
33⅓ RPM
STEREO
*1. LOVE THEME FROM "ROMEO AND JULIET" – 4:06
(Nino Roto)
*2. RAINDROPS KEEP FALLIN' ON MY HEAD – 3:04
(Burt Bacharach-Hal David)
*3. THEME FROM "MIDNIGHT COWBOY" – 3:21
(John Barry)
*4. DO YOU KNOW THE WAY TO SAN JOSE? – 2:52
(Burt Bacharach-Hal David)
*5. HAVA NAGILA – 2:22
(Arr: Richard Hayman)
*6. AQUARIUS – 2:52
(Rado-Ragni-MacDermot)
*Arranged by Richard Hayman
**Arranged by Leroy Anderson
(53) MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE/NEW YORK N Y 10019

polydor

ENCORE!
(FIEDLER'S GREATEST HITS)
Arthur Fiedler-Boston Pops Orchestra

24-5005-B
Intl. #2391 004
Side 2

33⅓ RPM
STEREO

1. MALAMBO — 3:48
(Alberto Ginastera)
2. BLUE DANUBE WALTZ — 8:30
(Johann Strauss)
**3. RICHARD RODGERS' WALTZES — 5:48
Lover (R. Rodgers-L. Hart)
Falling In Love With Love (R. Rodgers-L. Hart)
Oh, What A Beautiful Mornin' (R. Rodgers-O. Hammerstein II)
It's A Grand Night For Singing
(R. Rodgers-O. Hammerstein II)
4. THE STARS AND STRIPES FOREVER — 3:28 (Sousa)
5. SABRE DANCE — 2:15 (Aram Khachaturian)

*Arranged by Richard Hayman
**Arranged by Leroy Anderson

(53) MANUFACTURED BY POLYDOR INCORPORATED / 810 SEVENTH AVENUE / NEW YORK N.Y. 10019

EMPIRE

Side 1

XSV 66762

401

33⅓ rpm

Stereo

1. Laudate Dominum — Grassi
2. Jesu Dulcis Memoria — Gregorian Chant
3. O Bone Jesu — Palestrina
4. Ave Maria — Kodaly
5. Regina Caeli — Grassi
6. Salve Regina — Gregorian Chant
7. Lift Thine Eyes — Mendlessohn
8. My Shepherd is the Lord - Gelineau

JM CHORAL GROUP

EMPIRE

Side 2

XSV 66763

401

33⅓ rpm

Stereo

1. The Woman in the Shoe — Brown
2. Mam'selle Marie — Guion
3. The Happy Wanderer — Moller
4. What Child is This? — Old English Air
5. En passant par la Lorraine — French Folk Song
6. Patapan — Burgundian Carol
7. The Little Drummer Boy — Simeone, Davis, Onorati

JM CHORAL GROUP

CMI

GREAT PICKIN
VARIOUS ARTISTS

SIDE ONE

CMI-1018

1. A FOGGY DAY – Al Caiola/Don Arnone
2. LOVER COME BACK TO ME – Al Caiola/Don Arnone
3. ON THE ALAMO – Al Caiola/Don Arnone
4. BIRDS OF A FEATHER – Al Caiola/Don Arnone
5. CHINESE GUITAR – Al Caiola/Don Arnone

Production Coordination:
WASSERMAN and DEMPSTER

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Sherman Oaks, California 91403

CMI

GREAT PICKIN
VARIOUS ARTISTS

SIDE TWO

CMI-1018

1. GETTING TO KNOW YOU – Bill Faith
2. JEEPERS CREEPERS - Bill Faith
3. MIMI – Bill Faith
4. DUELING BANJOS – Al Vescovo
5. I CAN'T FEEL HAPPY – John Morell

Production Coordination:
WASSERMAN and DEMPSTER

© ℗ 1977 CMI RECORDS
Sherman Oaks, California 91403

HIGH FIDELITY

SOMERSET

P-23300-A

SIDE 1

Hits From

THE SOUND OF MUSIC

SOUND STAGE CHORUS

1. THE SOUND OF MUSIC
2. DO RE MI
3. MY FAVORITE THINGS
4. SIXTEEN GOING ON SEVENTEEN
5. CLIMB EVERY MOUNTAIN

P-23300-A

MANUFACTURED BY BUDGET SOUND COMPANY, L. A. CALIF.

HIGH FIDELITY

SOMERSET

P-23300-B

SIDE 2

Songs Of The

GREAT AMERICAN WEST AND DEEP SOUTH

SOUND STAGE CHORUS

1. WIDE OPEN SPACES MEDLEY—HOME ON THE RANGE—RED RIVER VALLEY
2. BURY ME NOT ON THE LONE PRAIRIE
3. IN THE EVENING BY THE MOONLIGHT
4. MY OLD KENTUCKY HOME

P-23300-B

MANUFACTURED BY BUDGET SOUND COMPANY, L. A. CALIF.

SAMMY DAVIS, JR.

CR-20188
MCA 3914

MCA CORAL®

SIDE ONE

1. CIRCUS 3:06 ASCAP
(Directed by Sy Oliver)
(Louis Alter-Bob Russell)
2. ADELAIDE 2:39 ASCAP
(With Chorus Directed By Jack Pleis)
(Frank Loesser)
3. LOVE ME OR LEAVE ME 2:54 ASCAP
(Directed By Sy Oliver)
(Walter Donaldson-Gus Kahn)
4. GLAD TO BE UNHAPPY 3:02 ASCAP
(Directed By Sy Oliver)
(Richard Rodgers-Lorenz Hart)

THIS ALBUM CONTAINS FEWER SELECTIONS
THAN THE ORIGINAL RELEASE

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RECORDS, INC.

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SAMMY DAVIS, JR.

CR-20188
MCA 3915

MCA CORAL®

SIDE TWO

1. FRANKIE AND JOHNNY 3:14 ASCAP
(Directed by Morty Stevens)
2. EASY TO LOVE 2:21 ASCAP
(Directed By Morty Stevens)
(Cole Porter)
3. BACK TRACK I 2:20 BMI
(Directed by Sy Oliver)
(Gilbert Becaud-Lee Wilson-Lynn Russel)
4. DANGEROUS 2:50 BMI
(Directed by Morty Stevens)
(Billy Mure-Hal Hackady-Hal David)

THIS ALBUM CONTAINS FEWER SELECTIONS
THAN THE ORIGINAL RELEASE

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20 YEARS OF NO. 1 HITS
1940 – 1959

1940

RECORD 1

SIDE 1

1–FOOLS RUSH IN (WHERE ANGELS FEAR TO TREAD) Glenn Miller and His Orchestra/Ray Eberle, Vocal 2–I'LL NEVER SMILE AGAIN Tommy Dorsey and His Orchestra/Frank Sinatra and The Pied Pipers, Vocal 3–THE BREEZE AND I Jimmy Dorsey and His Orchestra/Bob Eberly, Vocal 4–FRENESÍ Artie Shaw and His Orchestra 5–MAKE-BELIEVE ISLAND Mitchell Ayres and His Orchestra/Mary Ann Mercer, Vocal 6–ONLY FOREVER Bing Crosby

All electronically re-recorded to simulate stereo

RC4-153-1
V1RS-5791

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20 YEARS OF NO. 1 HITS
1940-1959

1941

RECORD 1

SIDE 2

1—MARIA ELENA Jimmy Dorsey and His Orchestra/Bob Eberly, Vocal 2—PIANO CONCERTO NO. 1 IN B—FLAT MINOR (TONIGHT WE LOVE) Freddy Martin and His Orchestra/ Jack Fina, Pianist 3—ELMER'S TUNE Glenn Miller and His Orchestra/Ray Eberle and The Modernaires, Vocal 4—WE THREE (MY ECHO, MY SHADOW AND ME) The Ink Spots 5—INTERMEZZO (A LOVE STORY) Guy Lombardo and His Royal Canadians 6—DREAM VALLEY Sammy Kaye and His Orchestra/Tommy Ryan, Vocal

All electronically re-recorded to simulate stereo

RC4-153-1
V1RS-5792

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20 YEARS OF NO. 1 HITS
1940-1959

1942 –1943

RECORD 2

SIDE 1

1–IN THE BLUE OF THE EVENING Tommy Dorsey and His Orchestra/Frank Sinatra, Vocal 2–COMIN' IN ON A WING AND A PRAYER The Song Spinners 3–MY DEVOTION Vaughn Monroe and His Orchestra/Vaughn Monroe, Vocal 4–TANGERINE Jimmy Dorsey and His Orchestra/Bob Eberly and Helen O'Connell, Vocal 5–IT CAN'T BE WRONG Dick Haymes with The Song Spinners 6–BLUES IN THE NIGHT Woody Herman and His Orchestra/Woody Herman, Vocal

All electronically re-recorded to simulate stereo

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V1RS-5793

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20 YEARS OF NO. 1 HITS
1940-1959

1944

RECORD 2

SIDE 2

1–MAIRZY DOATS (AND DOZY DOATS) The Merry Macs 2–BÉSAME MUCHO (KISS ME MUCH) Jimmy Dorsey and His Orchestra/Bob Eberly and Kitty Kallen, Vocal 3–SAN FERNANDO VALLEY Bing Crosby with John Scott Trotter and His Orchestra 4–MY HEART TELLS ME (SHOULD I BELIEVE MY HEART?) Glen Gray and The Casa Loma Orchestra/Eugenie Baird, Vocal 5–I LOVE YOU Bing Crosby with John Scott Trotter and His Orchestra 6–SHOO-SHOO BABY The Andrews Sisters

All electronically re-recorded to simulate stereo

RC4-153-2
V1RS-5794

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20 YEARS OF NO. 1 HITS
1940-1959

1945 – 1946

RECORD 3

SIDE 1

1–I'M A BIG GIRL NOW Sammy Kaye and His Orchestra/ Betty Barclay, Vocal 2–DREAM The Pied Pipers 3– DOCTOR, LAWYER, INDIAN CHIEF Betty Hutton 4–TO EACH HIS OWN Freddy Martin and His Orchestra/Stuart Wade, Vocal 5–ON THE ATCHISON, TOPEKA & THE SANTA FE Johnny Mercer and The Pied Pipers 6–SURRENDER Perry Como

All electronically re-recorded to simulate stereo

RC4-153-3
V1RS-5795

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20 YEARS OF NO. 1 HITS
1940-1959

1947

RECORD 3

SIDE 2

1—CHI-BABA, CHI-BABA (MY BAMBINO GO TO SLEEP) Perry Como with The Satisfiers 2—SMOKE! SMOKE! SMOKE! THAT CIGARETTE Tex Williams and His Western Caravan 3—NEAR YOU Francis Craig and His Orchestra/Bob Lamm, Vocal 4—THE OLD LAMP-LIGHTER Sammy Kaye and His Orchestra/Billy Williams and The Kaye Choir, Vocal 5—MANAGUA NICARAGUA Guy Lombardo and His Royal Canadians/ The Lombardo Trio, Vocal 6—PEG O' MY HEART The Three Suns

All electronically re-recorded to simulate stereo

RC4-153-3
V1RS-5796

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20 YEARS OF NO. 1 HITS
1940-1959

1948 – 1949

RECORD 4

SIDE 1

1–THAT LUCKY OLD SUN (JUST ROLLS AROUND HEAVEN ALL DAY) Frankie Laine 2–POWDER YOUR FACE WITH SUNSHINE (SMILE! SMILE! SMILE!) Evelyn Knight with The Stardusters 3–"A" YOU'RE ADORABLE Perry Como with The Fontane Sisters 4–CRUISING DOWN THE RIVER Blue Barron, His Orchestra and Chorus 5–SOMEDAY (YOU'LL WANT ME TO WANT YOU) Vaughn Monroe and His Orchestra/Vaughn Monroe with The Moon Maids and The Moon Men, Vocal 6–A TREE IN THE MEADOW Margaret Whiting

All electronically re-recorded to simulate stereo

RC4-153-4
V1RS-5797

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20 YEARS OF NO. 1 HITS
1940-1959

1950

RECORD 4

SIDE 2

1–IF I KNEW YOU WERE COMIN', I'D'VE BAKED A CAKE Eileen Barton with The New Yorkers 2–CHATTANOOGIE SHOE SHINE BOY Red Foley 3–I WANNA BE LOVED The Andrews Sisters 4–RAG MOP The Ames Brothers 5–THE THING Phil Harris 6–GOODNIGHT, IRENE The Weavers with Gordon Jenkins and His Orchestra

All electronically re-recorded to simulate stereo

RC4-153-4
V1RS-5798

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20 YEARS OF NO. 1 HITS
1940–1959

1951 – 1952

RECORD 5

SIDE 1

1–GLOW-WORM The Mills Brothers 2–SLOW POKE Pee Wee King and His Golden West Cowboys/Redd Stewart, Vocal 3–(IT'S NO) SIN Eddy Howard, His Orchestra and Chorus 4–BLUE TANGO Leroy Anderson and His Orchestra 5–WISH YOU WERE HERE Eddie Fisher with Hugo Winterhalter and His Orchestra 6–HOW HIGH THE MOON Les Paul and Mary Ford

All electronically re-recorded to simulate stereo

RC4-153-5
V1RS-5799

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20 YEARS OF NO. 1 HITS
1940-1959

1953 – 1954

RECORD 5

SIDE 2

1–SH-BOOM (LIFE COULD BE A DREAM) The Crew-Cuts 2–NO OTHER LOVE Perry Como with Henri Rene's Orchestra and Chorus 3–MAKE LOVE TO ME Jo Stafford with Paul Weston, His Orchestra and Chorus 4–THREE COINS IN THE FOUNTAIN The Four Aces featuring Al Alberts 5–(HOW MUCH IS THAT) DOGGIE IN THE WINDOW Patti Page 6–I NEED YOU NOW Eddie Fisher

All electronically re-recorded to simulate stereo

RC4-153-5
V1RS-5800

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20 YEARS OF NO. 1 HITS
1940 – 1959

1955

RECORD 6

SIDE 1

1–THE BALLAD OF DAVY CROCKETT Bill Hayes 2–AIN'T THAT A SHAME Pat Boone 3–UNCHAINED MELODY Les Baxter and His Orchestra 4–HEARTS OF STONE The Fontane Sisters 5–CHERRY PINK AND APPLE BLOSSOM WHITE Perez Prado and His Orchestra 6–SINCERELY The McGuire Sisters

All electronically re-recorded to simulate stereo

RC4-153-6
V1RS-5801

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20 YEARS OF NO. 1 HITS
1940 – 1959

1956

RECORD 6

SIDE 2

1–THE GREAT PRETENDER The Platters 2–MOONGLOW and THEME FROM *PICNIC* Morris Stoloff and The Columbia Pictures Orchestra 3–MEMORIES ARE MADE OF THIS Dean Martin 4–LISBON ANTIGUA Nelson Riddle, His Orchestra and Chorus 5–THE GREEN DOOR Jim Lowe 6–THE POOR PEOPLE OF PARIS Les Baxter and His Orchestra

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1940 – 1959

1957 – 1958

RECORD 7

SIDE 1

1–DON'T FORBID ME Pat Boone 2–HONEYCOMB Jimmie Rodgers 3–ALL I HAVE TO DO IS DREAM The Everly Brothers 4–PARTY DOLL Buddy Knox 5–DON'T Elvis Presley with The Jordanaires 6–ROUND AND ROUND Perry Como with Mitchell Ayres Orchestra and The Ray Charles Singers

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1940 – 1959

1958 – 1959

RECORD 7

SIDE 2

1–SMOKE GETS IN YOUR EYES The Platters 2–SLEEP WALK Santo and Johnny 3–NEL BLU DIPINTO DI BLU (VOLARE) Domenico Modugno 4–THE THREE BELLS The Browns 5–IT'S ALL IN THE GAME Tommy Edwards 6–COME SOFTLY TO ME The Fleetwoods

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RED SEAL

DIGITAL

RCA

Tchaikovsky

The Nutcracker

Side 1 Stereo

ARC2-7005-A

Ouverture

Act I

1. The Christmas Tree
2. March
3. Children's Galop and Arrival of the Guests
4. Dance Scene and Arrival of Drosselmeyer
5. Scene and Grandfather Dance

Saint Louis Symphony Orchestra

Leonard Slatkin, *Conductor*

TM(s) ® RCA CORP.

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RED SEAL

DIGITAL

RCA

Tchaikovsky

The Nutcracker

Side 2 Stereo

ARC2-7005-B

Act I

6. Scene: The Magic Spell Begins
7. Scene: The Battle between the Nutcracker and the Mouse King
8. Scene in the Pine Forest
9. Waltz of the Snowflakes*

Saint Louis Symphony Orchestra

Leonard Slatkin, *Conductor*

**with* Women's Voices of the Saint Louis Symphony Chorus

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RED SEAL

DIGITAL

RCA

Tchaikovsky

The Nutcracker

Side 3 Stereo

ARC2-7005-C

Act II

10. Scene: The Magic Castle
11. Scene. Clara and the Prince
12. Divertissement

Chocolate: Spanish Dance;
Coffee: Arabian Dance;
Tea: Chinese Dance;
Trepak: Dance of the Flutes
Mother Gigogne and the Clowns

Saint Louis Symphony Orchestra
Leonard Slatkin, *Conductor*

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RED SEAL

DIGITAL

RCA

Tchaikovsky

The Nutcracker

Side 4 Stereo

ARC2-7005-D

Act II

13. Waltz of the Flowers

14. Pas de deux,

Dance of the Prince and the Sugar Plum Fairy

Variations I: Tarantella,

Variation II: Dance of the Sugar Plum Fairy*

Coda

15. Final Waltz and Apotheosis

Saint Louis Symphony Orchestra

Leonard Slatkin, *Conductor*

***Barbara Liberman,** *Celesta*

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MUSICOR
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Time: 2:35

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Tommy Jackson

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MOMENT OF SILENCE
(R. Behunin - J. Lynn)
JUDY LYNN

MUSICOR
RECORDS

MU 1192
ZTSP - 122098
Time: 2:39

Glad Music
BMI
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Tommy Jackson

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JUDY LYNN

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THE NEW CHRISTY MINSTRELS

Arranger: Tony Camillo

A TOM Production

STEREO

71-0109

ATKS-5285

Screen Gems-
Columbia
Music Inc.
BMI

2:25

YOU ARE ALWAYS ON MY MIND

(Romeo)

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THE NEW CHRISTY MINSTRELS

Arranger: Tony Camillo

A TOM Production

STEREO

71-0109

ATKS-5287

Sweet Nana
Music, ASCAP

2:08

WHERE ARE YOU THEN

(Mr. Blank)

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HECTOR Records
DIVISION OF DANCE RECORDS, INC.
H-2736 A
W4KM-1058
Hastings
Pub.
BMI - 3:40
Vocal
TALK TO THE ANIMALS
(Leslie Bricusse)

HECTOR Records
DIVISION OF DANCE RECORDS, INC.
H-2736 B
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Instrumental
TALK TO THE ANIMALS
(Leslie Bricusse)

M·G·M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.

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WHISTLIN' PAPER BOY

(Porter)

ELMO TANNER and his DIXIELANDERS

Vocal by Elmo Tanner

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K10886-B
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(Rose)
ELMO TANNER and his DIXIELANDERS
Vocal by Elmo Tanner
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K11112-A

CHARMAINE

(Rapee-Pollack)

BILL HAYES

Orchestra conducted by LeRoy Holmes

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45 R.P.M.
K11112-B
FOR ALL WE KNOW
(Coots-Lewis)
BILL HAYES
Orchestra conducted by LeRoy Holmes
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WAITIN' JUST FOR YOU

(Lee-Glover)

LAURA LEE and DICKIE McBRIDE

With The Ranch Hands

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45 R.P.M.

K11014-B

SO I LOST AGAIN

(Griffin)

LAURA LEE and DICKIE McBRIDE

With The Ranch Hands

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MAYBE IT'S BECAUSE
(I Love You Too Much)
(Berlin)

ART MOONEY and his ORCHESTRA

Vocal by Alan Foster and
The Cloverleafs

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M-G-M

45 R.P.M.

K11015-B

THE SONG IS ENDED

(But The Melody Lingers On)

(Berlin)

ART MOONEY and his ORCHESTRA

Vocal by Alan Foster and
The Cloverleafs

M·G·M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

Mercury
506-X45
(672)
Vocal by
Tony Martin
MAKE BELIEVE
(Kern)
TONY MARTIN
Al Sack's Orchestra
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
506-X45
(370)
Vocal by
Tony Martin
I DON'T KNOW WHY
TONY MARTIN
Al Sack's Orchestra
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Mercury
1195A-X45
N18 - Pt. 1
New World Div. at Harms
Instr.
AN AMERICAN IN PARIS (Part 1)
(Gershwin)
ALFRED NEWMAN
Cond. the Hollywood Symphony Orch.
Feat. Frank Beach, trumpet
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
1195B-X45
N 16
Instr.
SUMMERTIME
(Gershwin)
ALFRED NEWMAN
Conducts the
Hollywood Symphony Orch.
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
A-146-X45
1375-X45
(YW 2069)
Vocal by
John Laurenz
ONCE IN LOVE WITH AMY
(Loesser)
JOHN LAURENZ
with Orch. Accomp.
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
A-146-X45
1375-X45
(YW 1748)
Vocal by
John Laurenz
NATURE BOY
(Eden Ehbez)
JOHN LAURENZ
with Orch. Accomp.
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

DYNAMIC SOUND

501
(5001)
Cardinal Music &
Ardmore Music
(ASCAP) 2:07

A
DICK WOLFE
PRODUCTION

LOVE IS SWEETER THAN WINE

(Al Frisch-Larry Kusic)

CONNIE LANE

with the

DICK WOLFE ORCH. & CHORUS

DYNAMIC SOUND

501
(5002)
Cardinal Music &
Ardmore Music
(ASCAP) 2:30

A
DICK WOLFE
PRODUCTION

THE BREAKS OF THE GAME

(Al Frisch-Larry Kusic)

CONNIE LANE

with the

DICK WOLFE ORCH. & CHORUS

Verve®

SPECIAL DISC JOCKEY RECORD

KAI WINDING

Produced by
Creed Taylor

BAKER STREET MYSTERY

from the B'way
Musical
"Baker Street"
(Grudeff-Jessel)
Arr. by Kai Winding

VK 10343
(64-VK-613)

E. B. Marks Music
BMI
1:40

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Verve®

SPECIAL DISC JOCKEY RECORD

KAI WINDING

Produced by
Creed Taylor

Love Theme from
the Motion Picture

THE UMBRELLAS OF CHERBOURG

(I Will Wait For You)
(Legrand-Gimbel)
Arr. by Kai Winding

VK 10343
(64-VK-614)

South Mountain Music/
Jon Ware Music
BMI
2:00

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MAGNET

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Magnet 2-A
Rolcal Music
BMI; Intro 35:
Time 3:10

Prod. & Arr. by
Bird Rollins for
Rolcal Product'ns
Ⓟ 1973

Vocal

PARTY
AND DON'T WORRY BOUT IT

(Bird Rollins)

THE NEW JERSEY QUEENS AND FRIENDS

MAGNET

RECORDS

389 South Orange Ave., Newark, N.J. 07103

Magnet 2-B
Rolcal Music
BMI; Intro 35:
Time 3:10

Prod. & Arr. by
Bird Rollins for
Rolcal Product'ns
℗ 1973

Instrumental

PARTY
AND DON'T WORRY BOUT IT

(Bird Rollins)

THE NEW JERSEY QUEENS AND FRIENDS

M-G-M

SPECIAL DISC JOCKEY RECORD

NOT FOR SALE

45 R.P.M.

Robbins Music
ASCAP
1:40

K13314
(64-XY-174)

THEME from "QUICK, BEFORE IT MELTS"
(The Happy Penguin)
From the MGM Motion Picture
A Mann-Laurence Production (Rose)

DAVID ROSE & HIS ORCHESTRA
Produced by
Jesse Kaye

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD

NOT FOR SALE

45 R.P.M.

Sunbeam Music
BMI
1:48

K13314
(64-XY-168)

FIDDLER ON THE ROOF

From the Broadway Musical
(Bock-Harnick)

DAVID ROSE & HIS ORCHESTRA

Produced by
Jesse Kaye

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

Jessy Dixon
produces

Songs of Pentecost

featuring the
World of Pentecost Choir

JESSY DIXON PRODUCES

Songs of Pentecost

featuring the World of Pentecost Choir

PRODUCED BY JESSY DIXON FOR JES-SAY PRODUCTIONS

Executive Producer–Curbe Mhoon

SIDE ONE

My God Is Not Dead — 4:41
Percy Bady, ASCAP
Vocal Solos By Jessy Dixon & Calvin Barnes

He That The Son Has Set Free — 4:01
Randy Phillips, ASCAP/Dixon Music, ASCAP

Lord I Need A Breakthrough — 4:19
Wayne Jackson, ASCAP/Dixon Music, ASCAP
Vocal Solo By Rev. Walter Butts

I'll Say Yes Lord Yes — 4:32
Lynn Keesecker, ASCAP/Manna Music, ASCAP
Vocal Solo By Elsa Harris

I'll Never Stop Believing — 4:47
Jessy Dixon, ASCAP/Dixon Music, ASCAP
Vocal Solos By Jessy Dixon & Carolyn Smith Powell

SIDE TWO

We Come To Worship You — 4:24
Jeff Switzer, ASCAP/Dixon Music, ASCAP
Vocal Solo By Calvin Barnes

There Is No Failure — 3:54
Jessy Dixon, ASCAP/Dixon Music, ASCAP
Vocal Solo By Carolyn Smith Powell

Cast Your Cares on Him — 3:45
Randy Phillips, ASCAP/Dixon Music, ASCAP
Vocal Solo By Randy Phillips

Lord I Lift My Spirit To You — 4:24
Jessy Dixon/Dixon Music, ASCAP/John Thompson/Whole Armor Publishing, ASCAP/Randy Scruggs/Full Armor Publishing, ASCAP
Vocal Solo By Rev. Walter Butts

Guitars
Danny Frazier
Craig Tarquinio
Phil Ratliff

Bass
Jamie Estes
Michael Manson
Tyrone Dickerson

Drums
Randy Phillips
Kevin Johnson

Keyboards
Wanda Phillips
Elsa Harris
Jeff Switzer
Percy Bady
Tyrone Dickerson

Synthesizers
Percy Bady

Percussion
Charlotte Davis

Vocal Arrangements
Jessy Dixon
Tommy Stewart
Elsa Harris
Percy Bady
Charlotte Davis

Additional Voices
Simply Darius

Recorded at World of Pentecost Church, 1504 E. 51st Street, Austin, Texas/Rev. Kenneth Phillips, Pastor

Choir Directed by Jeff Switzer

Recorded "Live" by Sam's Tape Truck, Joe Neal, Engineer
Atlanta Ga.

Mixed At
Ardent Studios, Memphis, Tennessee.
By John Hampton & Jessy Dixon
Alpha Studios, Chicago, Illinois
By Bobby Thomas and Jessy Dixon

Art direction, Illustration and album design by Cortrell Harris

Expressions of love from the father of light!
Heartbeats of devotion dedicated to the founder of emotion.
Music, singing, the Calvary Crusaders.
Designed for the receiver, inspirations from the inspired!
A towering team!
A recording dream!
Jessy Dixon and The World of Pentecost Choir.

From Kenneth Phillips, Pastor
The World of Pentecost
Austin, Texas

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Marion Williams

Lord, You've Been Mighty Good To Me.

john beltran, earth & nightfall.

side 1
a. blue world, 300.
b. pluvial interlude, 95.
c. synaptic transmission, 324.

side 2.
d. sub-surface,* 221.
e. earth and nightfall,** 288.
f. mutualism, 302.

side 3.
g. the dawn,** 260.
h. anticipation, 258.
i. nitric, 287.

side 4.
j. fragile interlude,** 149.
k. aquatic,** 385.
l. vienna, 134.

3003

john beltran, earth and nightfall.

produced by john beltran,
except * (produced by john beltran & dennis bach) and ** (produced by john beltran & mark wilson)
published by r & s records/open house music (bmi)
recorded and mixed at tracks recording studio, lansing, michigan, u.s.a.
engineered by mark wilson. mixed by mark wilson & john beltran.

photography: brian mahoney.
design: the designers republic,
with a little help from luci

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john thanks: his parents, sister, the beltran and lopez families, dave lopez, mark beltran, christie rivera,
mike sandborn, sam mcqueen, justin and jackie, dwight washington,
pat doyle, mark wilson, chad buckles, xae ates, jason curcio,
eric hoort, tom bucks, adelmiro garza, all beltran,
alberto garza, monica flores, michelle beltran, bryant hill, ted samara, the r & s crew
and everyone who supported my music.

inspired and influenced by the great musicians of the world.

RPM
JOHN BELTRAN

CYMANDE

ARRIVAL

Paul Winley RECORDS

LP 141

CYMANDE
ARRIVAL

Produced By PATRICK PATTERSON
Executive Producer PAUL WINLEY

SIDE ONE

1. WHAT'S THE WORD — GOOD TIMES — P. Patterson — T. White — 7:33
2. LIVING FOR YOUR LOVE — P. Patterson — S. Scipio — 5:24
3. SWEET TALK — P. Patterson — S. Scipio — 6:18
4. LET ME BE THE ONE — P. Patterson — S. Scipio — 4:22

SIDE TWO

1. SINCE YOU'VE BEEN GONE — P. Patterson — S. Scipio — 5:07
2. YOU WON'T FEEL SO PROUD — T. White — 4:26
3. BEING WITH YOU — P. Patterson — S. Scipio — 3:34
4. IT'S MAGIC — P. Patterson — S. Scipio — 3:34

All Tunes Published by NINNY PUBL. B.M.I.

"PERFORMERS"

PATRICK PATTERSON Chris Magic on Acoustic Piano:
Since You've Been Gone — Living For Your Love
PETE NELSON on Acoustic Piano:
Being With You — It's Magic
PATRICK PATTERSON — Guitar · Keyboards · Background Vocals
TREVOR WHITE — Lead Vocal · Bass · Percussion
STEVE SCIPIO — Bass · Percussion
ANGELA WYNTER — Vocal
SAM KELLY — Drums
PETER SEGONA — Trumpet
Many Thanks To:
JULIAN CHAPMAN — DEREK GIBBS — GLENROY OAKLEY —
CARMEN — DESMOND — SIMON — D —
Recorded At N.E. Studios; London England.

Cover Concept: PAUL WINLEY
Cover Art: KEVIN DONOVAN
Art Direction: CHICO ALVAREZ

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PATRICK PATTERSON And
CYMANDE,
for giving me a chance.
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PAUL WINLEY

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Paul Winley
RECORDS

RECORDS
L.P. 141

Valery Lloyd-Watts, Piano

1

SZ-511

Recital Favorites

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Senzay

A Senzay Edition Record

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Athens, Ohio 45701 U.S.A.

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Recital Favorites. Valery Lloyd-Watts, Piano. Pieces by Bach, Mozart, Schumann, Suzuki, Czerny, von Weber, Beethoven, Hummel and others. SZ-511

Minuets and Musettes. Valery Lloyd-Watts, Piano.
Sonatinas by Clementi, Kuhlau and Mozart, and several pieces by Bach, Beethoven, Schumann and Mozart. SZ-512

Classics. Valery Lloyd-Watts, Piano.
Pieces by Beethoven, Burgmüller, Tchaikovsky, Haydn, Schumann and Bach. SZ-513

Sonatas and Encores. Valery Lloyd-Watts, Piano.
Mozart, Sonata K. V. 330; Mozart, Sonata K. V. 545; D Scarlatti, Sonata "Pastorale"; Mozart, Sonata K. V. 331, and works by Daquin, Handel, and Paderewski
(2 Record Set) SZ-514 and SZ-515

The selections in this series of recordings by Valery Lloyd-Watts correspond to the order of the pieces found in the Suzuki Piano School with a few minor exceptions. The album, *Recital Favorites* (SZ-511) contains all of the pieces in Volume 1 and most of the selections of Volume 2 of the Suzuki Piano School. *Minuets and Musettes* (SZ-512) contains all the pieces of Volumes 3 and 4 of the Suzuki Piano School plus the two pieces not included in *Recital Favorites*. In the album, *Classics* (SZ-513), almost all of the pieces from Volume 5 and one from Volume 6 of the Suzuki Piano School are included. *Sonatas and Encores* (SZ-514 and SZ-515), a two record set, contains all of the remaining pieces of Volume 6 and the two remaining pieces from Volume 5. The order in which the pieces are presented on these albums as developed by Mrs. Kataoka and Suzuki piano teachers of the Western hemisphere appears to be a better progression of the material. No pieces have been added or deleted from the original course of study. Ms. Lloyd-Watts strongly recommends that Suzuki piano teachers follow the order of recordings rather than the order of the Suzuki Piano School for best results with western students.

The Suzuki Approach

Learning to play an instrument via the Suzuki method constitutes much more than "taking lessons." It not only represents a high level of musical and technical instruction, but has as its foundation a philosophy of learning and development which involves the family unit and affects other areas of education.

We believe with Suzuki, a contemporary Japanese musician and educator, that EVERY child can reach a high level of musical development. To achieve this, it is necessary to consider the five basic points of his philosophy:

1. The earlier the better—for all learning.
2. The individual is a product of his environment.
3. Repetition of experiences is important for learning.
4. The adult environment must be at a high level and continue to grow to provide better learning situations for the child.
5. The teacher must be trained and skilled in the understanding of *what, when,* and *how.*

Valery Lloyd-Watts is a versatile concert pianist from Kingston, Ontario, Canada. Critics from coast to coast in Canada and the United States have written of her "stunning musical understanding," "enormous technical skill" and her "ability to organize the notes into an emotional experience."

Her artistry has been developed and encouraged by such notable teachers and performers as Lili Kraus, Menahem Pressler, Paul Badura-Skoda, Pierre Souvairan, Lamar Crowson, and William Kapell.

She held scholarships at the Royal Conservatory in Toronto and the Royal College of Music in London, England. Her Master of Music degree is from the University of Wisconsin.

Among her achievements are an orchestral debut at age twelve, a performance of the Tschaikovsky Concerto #1 with the Vancouver Symphony Orchestra at sixteen, and an invitation from the BBC to give the world premiere of the Fricker *Toccata for Piano and Orchestra* at nineteen. In addition to solo and chamber music performances, Mrs. Lloyd-Watts is widely acclaimed for her expertise in presenting concerts for children.

Mrs. Lloyd-Watts is an internationally recognized exponent of the Suzuki teaching method, applying his principles of early music education to piano. Her introduction to the Suzuki philosophy came through her daughter's violin lessons with Margery Aber in Wisconsin. Study of the teaching approach of Suzuki was initiated as a result of his workshops in the United States.

In collaboration with Carole L. Bigler, she has co-authored the book, *Studying Suzuki Piano: More Than Music* (Ability Development Associates, Inc., Athens, Ohio).

Valery Lloyd-Watts, Piano

Recital. Favorites

Shinichi Suzuki's Mother-Tongue Method

This record and the others in this series are designed to closely coincide with the order of the pieces found in the Suzuki Piano School, copyrighted by Zen-On in Japan and published throughout the rest of the world by Summy-Birchard. All of the records should be played repeatedly during the child's early growth (birth through age 3). The music is thus a part of the child's environment and stimulates the development of musical memory and ear.

When the child begins the study of piano, listening to these records continues, but attention is particularly focused on the pieces which are being learned or will be learned in the near future. With this procedure, the child has learned the piece in his mind before he begins to cope with the problems of physically manipulating the keys of the piano to produce these sounds. Neglect of this listening procedure will slow the child's progress and frustrate the Mother-Tongue learning process. For additional information about Suzuki's Mother-Tongue approach to the development of a musical ear in children, the artist recommends Shinichi Suzuki, *Nurtured By Love* (Exposition Press); Elizabeth Mills and Sr. Therese Cecile Murphy, *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education* (Diablo Press), and Carole L. Bigler and Valery Lloyd-Watts, *Studying Suzuki Piano: More Than Music* (Ability Development Associates).

Side A

"Twinkle, Twinkle, Little Star" Variations	Shinichi Suzuki
Lightly Row	Folk Song
The Honeybee	Folk Song
Cuckoo	Folk Song
Lightly Row	Folk Song
French Children's Song	Folk Song
London Bridge	Folk Song
Mary Had a Little Lamb	Folk Song
Go Tell Aunt Rhody	Folk Song
Clair de Lune	Lully
Long, Long Ago	Bayly
Little Playmates	F. X. Chwatal
Chant Arabe	Anon.
Allegretto 1	C. Czerny
Adieu!	Folk Song
Allegretto 2	C. Czerny
Christmas-Day Secrets	T. Dutton
Allegro	Shinichi Suzuki
Musette	Anon.

Side B

Ecossaise	J. N. Hummel
A Short Story	H. Lichner
The Happy Farmer	R. Schumann
Minuet 1	J. S. Bach
Minuet 2	J. S. Bach
Minuet 3	J. S. Bach
Minuet	J. S. Bach
Cradle Song	C. M. von Weber
Minuet	W. A. Mozart
Arietta	W. A. Mozart
Melody	R. Schumann
Sonatina	L. van Beethoven
Moderato	
Romance	

Acknowledgements.
Carole L. Bigler, consultant and assistant producer.
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Maurice Stith, recording engineer
Redwood Records
8 Redwood Lane
Ithaca, New York 14850

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The Sounds of History

Record 5: 1849-1865

A SUPPLEMENT TO VOLUME 5

THE LIFE HISTORY OF THE UNITED STATES

THE UNION SUNDERED

THE WORDS AND MUSIC OF AMERICA'S PAST

NARRATION BY FREDRIC MARCH AND FLORENCE ELDRIDGE

A High-Fidelity Recording

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THE UNION SUNDERED *Record 5: 1849-1865*

A SUPPLEMENT TO
★ THE LIFE HISTORY OF THE UNITED STATES ★ *The Sounds of History* ★

The long crisis over slavery splits the nation asunder and plunges it into fierce civil war

SIDE 1—DOCUMENTS

1. From John C. Calhoun's speech to the Senate (March 4, 1850).

2. From the Fugitive Slave Act (September 18, 1850).

3. From the *Journals* of Ralph Waldo Emerson.

4. From Jenny Lind's letter to her parents (September 27, 1850).

5. From Ben Holladay's account of robbery in *The Overland Stage to California* by Frank Root and William Connelly (1901).

6. From McGuffey's *Eclectic First Reader* (1851).

7. From *Uncle Tom's Cabin* by Harriet Beecher Stowe (1852).

8. From Abraham Lincoln's speech at Springfield, Illinois (June 16, 1858).

9. From Abraham Lincoln's speech in the Lincoln-Douglas debates (October 15, 1858).

10. From Stephen Douglas' speech in the Lincoln-Douglas debates (October 15, 1858).

11. From John Brown's address at his trial (November 2, 1859).

12. From Louis T. Wigfall's speech to the Senate (March 2, 1861).

13. From Abraham Lincoln's Inaugural Address (March 4, 1861).

14. From Jefferson Davis' Inaugural Address (February 22, 1862).

15. From *My Story of the War* by Mary A. Livermore (1890).

16. From Abraham Lincoln's letter to Horace Greeley (August 22, 1862).

17. From John William de Forest's "Forced Marches" in *The Galaxy* (June 1868).

18. From Chauncey H. Cooke's letter to his mother (December 25, 1862).

19. From Robert E. Lee's letter to his sister, Anne Marshall (April 20, 1861).

SIDE 2—MUSIC OF THE CIVIL WAR HOME FRONT

Notes by Virgil Thomson

1. "DIXIE" and "THE BONNIE BLUE FLAG" Eastman Wind Ensemble; Frederick Fennell, conductor. (Courtesy of Mercury Records, LP 2-901.) Although these became the two most popular Confederate songs, only "The Bonnie Blue Flag" (which used a traditional Irish air) was intended as a salute to the Southern cause; "Dixie," ironically, was composed by the Northern minstrel, Dan Emmett. This arrangement, combining both tunes, is from the original bandbook of the Twenty-sixth North Carolina Regiment Band.

2. "THE SOUTHERN GIRL" Sung by Jean Ritchie. (Courtesy Folkways Records.) Carrie Bell Sinclair, a Georgia poet who wrote lyrics for other Confederate songs, set the words for "The Southern Girl" to the tune of "The Bonnie Blue Flag." Wartime shortages initially affected luxury goods and then basic necessities. At first scarce, many items became unobtainable. Therefore the homespun dress mentioned in the song became a symbol of loyalty to the South.

3. "FOLLOW THE DRINKING GOURD" Sung by Marvin Hayes. "Peg Leg Joe," a legendary white leader of the Underground Railroad, organized the escape of Negroes from various plantations. The words to this tune were used by the fleeing slaves as a guide to the path they were to follow. "The drinking gourd"—signifying the Big Dipper pointing north, "great big river"—the river route northward; and "left foot peg foot traveling on"—a conventionalized symbol representing Peg Leg's wooden leg that was used to mark the road to freedom.

4. "THE LONESOME VALLEY" Sung by Carol Brice. The singing of Negro spirituals attracted only little attention before the Civil War. However, with the war the issue of slavery generated widespread interest in Negro songs, and particularly in spirituals. In 1867, the first collection of these appeared, entitled, *Slave Songs of the United States*. Included were "The Lonesome Valley" and "Roll, Jordan, Roll" (sung later on this record), both listed as "established favorites"; "Roll, Jordan, Roll," originally published in 1862, is believed to be the first American Negro spiritual to appear in print.

5. "TENTING ON THE OLD CAMP GROUND" Sung by James Stover. This moving appeal for peace, with its poignant expression of wartime loneliness, was written by the Northern composer Walter Kittredge, but it was equally popular in the South. The song achieved its first success through performances by the Hutchinson Family Singers.

6. "BEAUTIFUL RIVER" This popular revival song, better known as "Shall We Gather at the River?," was written by a Brooklyn, New York, minister, Reverend Robert Lowry. In 1865, only a year after it was composed, it was sung by a gathering of some 40,000 voices at a Children's Day celebration in Brooklyn.

7. "LISTEN TO THE MOCKINGBIRD" Eastman Wind Ensemble; Frederick Fennell, conductor. (Courtesy of Mercury Records, LP 2-901.) Lieutenant G. W. Ingals wrote this arrangement of the popular tune by Septimus Winner for his Third New Hampshire Regiment Band. The brass instruments used in this performance, found in museums and private collections, are of the same vintage as those employed in the first performance.

8. "ROLL, JORDAN, ROLL" Sung by Carol Brice. See note for "The Lonesome Valley," above.

9. "RALLY ROUND THE CAUSE, BOYS" Sung by Larro Chelsi. In an effort to unify the North against its "Copperheads," who advocated halting the war, the Republican party took the name "Union party" for the election of 1864, choosing Andrew Johnson of Tennessee as Lincoln's running mate. These words, written to the tune of George F. Root's "Battle Cry of Freedom," were intended to encourage the North to press on for complete defeat of the Confederacy.

10. "AMAZING GRACE" Dating back well into the 18th Century, "Amazing Grace" achieved its greatest popularity during the rise of camp meetings in the South and Midwest in the mid-19th Century and was published in tunebooks like *The Social Harp* (1855). The hymn later became popular as a Negro hymn tune.

11. "WE ARE COMING, FATHER ABRA'AM" Sung by Larro Chelsi. In July of 1862 President Abraham Lincoln issued a call for 300,000 more men to continue the war. In response, James Sloan Gibbons, a Quaker abolitionist, first wrote the spirited words to this song. Printed in the New York *Evening Post*, the lyric was popularly attributed to its editor, William Cullen Bryant. A number of composers, including Stephen Foster, set the poem to music but this tune by L. O. Emerson, a writer of Gospel hymns, has remained the best known.

FREDRIC MARCH and FLORENCE ELDRIDGE—Narrators

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Original music composed and conducted by HERSHY KAY

Vocal and choral direction—LEHMAN ENGEL

Connective passages read by CHARLES COLLINGWOOD

A Project Records Inc. Production

BEAUTIFUL RIVER

Shall we gather at the river
  Where bright angel feet have trod;
With its crystal tide for ever
  Flowing by the throne of God?

Chorus:

Yes, we'll gather at the river;
  The beautiful, the beautiful river—
Gather with the saints at the river,
  That flows by the throne of God.

Ere we reach the shining river
  Lay we ev'ry burden down;
Grace our spirits will deliver,
  And provide a robe and crown.

Soon we'll reach the silver river,
  Soon our pilgrimage will cease;
Soon our happy hearts will quiver
  With the melody of peace

AMAZING GRACE

Amazing grace! how sweet the sound,
  That saved a wretch like me!
I once was lost, but now am found,
  Was blind but now I see.

T'was grace that taught my heart to fear,
  And grace my fears relieved;
How precious did that grace appear
  The hour I first believed!

Thro' many dangers, toils and snares,
  I have already come,
'Tis grace hath bro't me safe thus far,
  And grace will lead me home. Amen.

Cover picture—Don Richards

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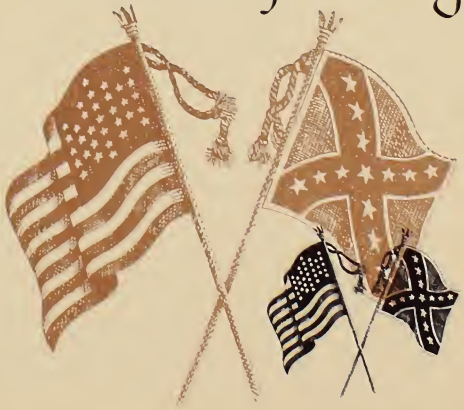
Record 5: 1849-1865

THE UNION SUNDERED

The Sounds of History



A SUPPLEMENT TO

THE LIFE HISTORY OF THE UNITED STATES

Gemini

"good mischief"

songs and dances for children

GEMINI, Sandor and Laszlo Slomovits

SIDE 1

1. THE MARVELOUS TOY
   Tom Paxton 3:01
2. I'M GONNA TELL
   Rosalie Sorrels 3:20
3. A PLACE IN THE CHOIR
   Bill Staines 3:08
4. ZUM GALI GALI
   Traditional Israeli 1:36
5. OH HOW LOVELY
   Traditional European 1:36
6. LUNCH
   Sandor Slomovits 2:00
7. AIKEN DRUM
   Traditional Scottish 3:13

SILE 2

1. FIDDLESTICKS-LIMBERJACK
   Laszlo Slomovits 2:56
2. MERRILY KISS THE QUAKER'S WIFE/ HASTE TO THE WEDDING
   Traditional Irish Jigs 2:15
3. THE HALTING MARCH
   Traditional Irish 2:48
4. WESTPHALIA WALTZ
   Traditional French-Canadian 2:55
5. LASZLO'S REEL
   Laszlo Slomovits 1:39
6. OVER THE HILLS
   Traditional Irish Air 2:36
7. SIMEN TOV
   Traditional Hebrew 3:46

SANDOR SLOMOVITS — Vocals, Guitar, Bones, Bodhran, Clay Drums, Fiddlesticks
LASZLO SLOMOVITS — Vocals, Guitar, Violin, Pennywhistle, Bowed Psaltery
WILL SPENCER — Banjo on LASZLO'S REEL and FIDDLESTICKS-LIMBERJACK
PETER "MADCAT" RUTH — Jaw Harp and Harmonica on FIDDLESTICKS-LIMBERJACK

THE MARVELOUS TOY, I'M GONNA TELL and **A PLACE IN THE CHOIR** are three songs by some of our favorite songwriters. As you can hear, kids really love to sing them.

ZUM GALI GALI is a popular Israeli song. The words Zum Gali Gali don't mean anything. The rest of the words are: Hashalom le'man ha'a'min. Ha'a'min le'man hashalom. Hechalutz le'man avodah. Avodah le'man hechalutz. Peace is meant for people, people are meant for peace. The pioneer is meant for work, work is meant for the pioneer.

OH HOW LOVELY is sung in Europe in several languages. We learned it in Hungarian from our parents. In Hungary the bells ring Bim Bom, not Ding Dong. Szépen szól az est harangja, est harangja mikor minket hiv már a, hiv már a bim bom.

LUNCH — I'd been working on a song all morning — wasn't getting very far, and decided to take a break for lunch. When I opened the refrigerator this song jumped out (of me, not the refrigerator). Here is another verse I've added since we recorded the album.

Carrot cake for everyone, yum yum
I know that you'll finish every crumb crumb
That's all there is, I'm sorry, don't be glum glum
I wish I'd baked some more, I feel so dumb dumb

AIKEN DRUM is a song we sing at almost every one of our children's concerts. It usually goes on for more than ten minutes and we always come up with a very strange, wonderful-looking and tasting character.

With the dances on side two, we tried to present a wide variety of rhythms for children to move to. It's O.K. if the parents do too! There are reels, jigs, a march, an air, and even a waltz to dance to.

SIMEN TOV is a traditional Hebrew song and is one of our all-time favorites, both for what it says and how it says it. It is most often sung, and danced to, at weddings and other happy occasions, like children's concerts!

SPECIAL THANKS TO:
All the people, young, and older, who sang along with us (and made other noises!!) on the live side.
Dave and Linda Siglin of the Ark Coffeehouse.
Rob Martens and Will Spencer of Solid Sound Studio.
Brenda Miller Slomovits for the front cover and art direction.
James Morse for the photos on the back.
White Pine Printers Inc. of Ann Arbor

We'd like to dedicate this album to the memory of Betty Trilling, teacher and true friend.

Side one recorded live at the Ark Coffeehouse, Ann Arbor, Michigan on May 23, 1982.
Engineer — Tom Bray
Side two recorded at Solid Sound Studios, Ann Arbor, Michigan, July-August 1982.
Engineer — Will Spencer

GEMINI, Sandor and Laszlo Slomovits,
2000 Penncraft Ct., Ann Arbor, MI 48103,
(313) 665-0165, 665-0409

ESTEREO

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DKL1-3397

Marco Antonio Muñiz

MIGRATORY WILDLIFE PROGRAM

BAJO LA SOMBRA DE UN PINO
SARA
RECUERDOS DE BORINQUEN
MIS AMORES
FELICES DIAS
AMOR BENDITO
FLOR DE MIS AMORES
SUEÑO DE AMOR
NO ME TOQUES
ALONDRAS EN EL BOSQUE

DANZAS

Celebrando sus

15 Años

en

Puerto Rico

Los discos estereofónicos pueden ser tocados en cualquier aparato aunque éste no sea estereofónico obteniéndose una excelente reproducción de sonido

Estereo DKL1-3397 ARCANO

MIGRATORY ... PROGRAM

Marco Antonio Muñiz

DANZAS

Lado A

SUEÑO DE AMOR*
(J. Morel Campos)

RECUERDOS DE BORINQUEN**
(Luis R. Miranda)

NO ME TOQUES*
(J. Morel Campos)

BAJO LA SOMBRA DE UN PINO***
(Juan F. Acosta)

FLOR DE MIS AMORES****
(Lito Peña)

Lado B

MIS AMORES***
(Simón Madera)

FELICES DIAS****
(Juan Morel Campos)

ALONDRAS EN EL BOSQUE*
(Carlos Padilla)

AMOR BENDITO****
(Ríos Ovalle)

SARA*****
(Angel Mislán)

Comentario del maestro Hector Campos Parsi sobre el nuevo disco de danzas de Marco Antonio Muñiz.

En esta espléndida grabación se conjugan armoniosamente el arte de un gran artista y la extensión natural de una gran tradición. Marco Antonio Muñiz ha añadido la dimensión de sus expresivas interpretaciones a la romántica emoción de la danza tradicional. El resultado es un todo homogéneo y hermoso, una rama vigorosa y verde del árbol de la tradición hispano-caribe. Esto es natural, pues la tradición musical mexicana y la puertorriqueña surgen de la misma fuente generosa.

La orquestación de los arreglistas actualiza el sonido instrumental acercándolo más al oído contemporáneo, empleand[illegible] rica paleta tim[illegible] que, aunque se ajusta mejor al nuevo medio electrónico [illegible] tico y recatado de las composiciones. Estoy seguro de [illegible] anzas, de haber vivido hoy, hubiesen dado su entusiasta [illegible]

Esta grabación no solo actu[illegible] l pu[illegible] orriqueña, sino que la lanza aún más allá de nuestr[illegible] as.

---

*[illegible]
**A[illegible]
***A[illegible]
***[illegible]
*****[illegible]

Grabado en Ochoa [illegible] to Rico
[illegible]
Pro[illegible]

Coros: Grupo Allegr[illegible]
Tito Lara • So[illegible]
Dagmar • Angel "Cucco" Peña
Luis A. Cosme

Director Musical Principal: Angel "Cucco" Peña
Director Auxiliar: Lito Peña
Coordinador Musical: José Raúl Ramirez

Violín—Pepito Figueroa, Kachiro Figueroa, Henry Hutchinson Jr. Félix Castillo, Jorge Cabeza, Jean Gress
Viola—Jaime E. Medina, José D. Cantanzaro
Cello—William Meléndez, Orlando Guillot
Piano—José Raúl Ramirez, Victor Meléndez Dolmett
Bajo—Wisón Torres Jr., Gregorio Huerta
Batería—Pedro Negrón
Guitarra—Tommy Acevedo, Millito Cruz
Percusión—Freddie Santiago
Flauta—Wilfredo Cruz Miranda, Roberto Jiménez Héctor Veneros, Jesús Caunedo
Clarinete—Genesio Riboldi
Oboe—Harry Rosario
Trompa francesa—Hiram Román
Trompeta—Juansito Torres, Angie Machado
Trombón—Rafael Torres Soto

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Arnold Schönberg

ETERNA

DIGITAL RECORDING

Eva-Maria Bundschuh
Rosemarie Lang
Manfred Jung

Rundfunkchöre
Berlin und Leipzig
Prager Männerchor

Dresdner Philharmonie und
Mitglieder des
Rundfunk-Sinfonie-Orchesters
Leipzig

Herbert Kegel

Gurrelieder

Arnold Schönberg

(1874–1951)

Gurrelieder

für Soli, Chor und Orchester

Text von Jens Peter Jacobsen

Deutsche Übersetzung von Robert Franz Arnold

31,20 M

STEREO

7 29 111–112

Direct Metal DMM Mastering

DIGITAL RECORDING

1. Platte, Seite 1

I. Teil

Orchestervorspiel 8:03

Nun dampft die Dämmrung jeden Ton 24:49

Waldemar, Tove

Seite 2

Mein Haupt wiegt sich auf lebenden Wogen 15:09

Waldemar, Tove

Orchesterzwischenspiel 7:55

2. Platte, Seite 3

Tauben von Gurre 12:36

Stimme der Waldtaube

II. Teil

Herrgott, weißt du, was du tatest 5:16

Waldemar

III. Teil

Die wilde Jagd

Erwacht, König Waldemars Mannen wert 12:37

Waldemar, Bauer, Waldemars Mannen

Seite 4

Mit Toves Stimme flüstert der Wald 19:45

Waldemar, Klaus-Narr, Waldemars Mannen

Des Sommerwindes wilde Jagd

Orchestervorspiel 3:16

Herr Gänsefuß, Frau Gänsekraut (Melodram) 5:48

Sprecher

Seht, die Sonne 6:09

Chor

Eva-Maria Bundschuh, Sopran (Tove)
Rosemarie Lang, Alt (Waldtaube)
Manfred Jung, Tenor (Waldemar)
Wolf Appel, Tenor (Klaus-Narr)
Ulric Cold, Baß (Bauer)
Gert Westphal, Sprecher

Rundfunkchor Berlin
Einstudierung: Dietrich Knothe
Rundfunkchor Leipzig
Einstudierung: Jörg-Peter Weigle
Prager Männerchor
Einstudierung: Miroslav Košler

Dresdner Philharmonie und
Mitglieder des Rundfunk-Sinfonie-Orchesters Leipzig
Dirigent: Herbert Kegel

Die „Gurrelieder", die der 26jährige Schönberg von März 1900 bis etwa April 1901 komponierte, daran Instrumentation er jedoch erst ein Jahrzehnt spater, im November 1911, abschloß, nehmen eine Ausnahmestellung ein. Sie durfen als ein „opus magnum" bezeichnet werden durch ausgreifende formale Disposition (in drei Hauptteilen erscheinen insgesamt 18 Orchesterlieder, ein Melodram – das Schonberg hier erstmals verwendet –, ein Schlußchor sowie instrumentale Vor- und Zwischenspiele) und eine wahrhaft zyklopische Besetzung (5 Solosänger, ein Sprecher, 3 vierstimmige Mannerchore, ein achtstimmiger gemischter Chor und ein etwa 150 Instrumente umfassendes Orchester, dam u. a. je 25 Holz- und Blechbläser angehören).

Die Anregung fur die Komposition wirkt demgegenuber geradezu bescheiden. Obwohl Schönberg bis zur Jahrhundertwende bereits eine beachtliche Reihe von Stücken geschrieben hatte, fand er kaum Anerkennung, lebte er in seiner Heimatstadt Wien in außerst bedrängten materiellen Verhaltnissen. Ein Preisausschreiben fur Liedzyklen veranlaßte ihn, einige Texte aus den „Gurreliedern" des danischen Dichters Jens Peter Jacobsen, deren Ubersetzung durch Robert Franz Arnold 1897 herausgekommen war, zur Vertonung auszuwählen. Doch die Arbeit drohte bald auszuufern, ließ sich schließlich mit den prosaischen Alltagsaufgaben, die jedoch – wie etwa leidige Operetten-instrumentation – den Lebensunterhalt einigermaßen sicherten, nicht langer vereinbaren. Schonberg brach die Komposition ab, freilich auch aus anderen Grunden, an die er sich noch im Todesjahr 1951 erinnerte: „Angesichts der außerordentlichen Schwierigkeiten, dieses Werk uberhaupt auffuhren zu lassen, war ich entmutigt (.) Ich hatte uberdies viele neue Erfahrungen gesammelt, meine Technik hatte sich verbessert und mein Ausdrucksbereich war reicher geworden (. . .) Ich hatte Neues entdeckt, verstand es, meine Gedanken besser zu formulieren und hatte einige Werke geschrieben, die Zeugnis für diese Entwicklung ablegten."

Obwohl in dieser Ruckschau die Jahre etwas zu sehr zusammenrücken und mit den „neuen Erfahrungen" in erster Linie nicht die den „Gurreliedern" unmittelbar folgenden Stücke gemeint sind (also die Sinfonische Dichtung „Pelleas und Melisande" oder das 1. Streichquartett), sondern die in die Atonalitat hineinfuhrenden wie die Klavierstücke op. 11 oder das Monodram „Erwartung", benennt Schonberg hier selbstverstandlich die tieferen Gründe dafur, daß er die Arbeit an der noch tonalen Komposition einstellte und deren Vollendung der „Nachwelt" überlassen wollte Freilich erinnerte er sich bald wieder an sein Jugendwerk, und wohl auch eher, als er dies selbst für möglich gehalten haben dürfte. Denn durch den Aufbruch in die Atonalitat erwuchsen Schonbergs Schaffen Widerstände in der Öffentlichkeit, die mit schoner Regelmaßigkeit die noch dazu raren Aufführungen im Skandal enden ließen – um 1910 galt Schonberg nicht nur im stockkonservativen Wien als das Haupt unbelehrbarer Traditionsverachter und anarchistischer Umstürzler.

Was lag da naher, als auf ein Werk zurückzugreifen, das, von Wagners und Richard Strauss' Geist inspiriert, nicht nur den Nachweis von „Traditionsverbundenheit" geben, sondern vielleicht auch ohrenfallig machen konnte, daß historische Konsequenz zu dem fuhrte, was spater geschah? Im Sommer 1912, um eine Drucklegung der „Gurrelieder" bemuht, schrieb Schonberg an Emil Hertzka, den Leiter der Wiener Universal Edition: „Dieses Werk ist der Schlussel zu meiner ganzen Entwicklung. Es zeigt mich von Seiten, von denen ich mich spater nicht mehr zeige oder doch auf einer anderen Basis Es erklart, wie alles spatar so kommen mußte und das ist für mein Werk enorm wichtig: daß man den Menschen und seine Entwicklung von hier aus verfolgen kann "

Aus diesem Grunde hatte sich Schonberg zuvor bereits an namhafte Dirigenten gewendt und versucht, sie fur eine Aufführung zu gewinnen –1909 en Ferdinand Lowa, 1911 an Franz Schalk, der das, was ihm da vorgelegt wurde, rundweg als unspielbar ablehnte Dennoch wer es im Januar 1910, in einem ausschließlich Schönberg gewidmeten Konzert des Wiener „Vereins fur Kunst und Kultur", zu einer Teilaufführung gekommen: neben den George-Liedern op. 15, den Klavierstücken op. 11 und Liedern aus op. 3 erklangen der I Teil sowie Vor- und Zwischenspiele der „Gurrelieder", allerdings in einer von Schonberg selbst stammenden Bearbeitung fur zwei Klaviere.

Nachdem sich die Lebensverhaltnisse des Komponisten in diesen Jahren weiter verschlechtert hatten, ergriff er, wie einen rettenden Strohhalm, das Angebot, ab Herbst 1911 am Sternschen Konservatorium in Berlin zu unterrichten. Zugleich setzte er erneut Hoffnung auf eine Auffuhrung der „Gurrelieder", die in den ersten Monaten des Berlinaufenthaltes vollendet wurden. Im Mai 1912 gründeten Schonbergs getreue Schular Alban Berg sowie Franz Schreker ein „vorbereitendes Comité" und einen „Arbeitsausschuß", dem u a. Adolf Loos, Alma Mahler, Alfred Roller und Bruno Walter angehorten. Die Druckarbeiten in der Universal Edition waren so weit fortgeschritten, daß der Verlag jedem, der sich Verdienste um die bevorstehende Auffuhrung erwarb, einen Klavierauszug kostenlos zur Verfügung stellte. Alban Berg tat noch ein übriges, indem er einen über 100 Seiten langen „Führer" durch das Werk verfaßte, der auch rechtzeitig zur Uraufführung herauskam. Das Ereignis fand am 23 Februar 1913 im Großen Musikvereinssaal in Wien statt, die Leitung hatte Franz Schreker. Der Erfolg war eindeutig, die Gegner schienen besiegt .

Doch dieser Erfolg vermochte über Schonbergs wahre Situation nicht lange hinwegzutäuschen Nur einen Monat spater fand an derselben Stelle ein Konzert statt, das einen Skandal auslöste, der das Eingreifen der Polizei zur Folge hatte Freilich stand nun, neben Werken von Zemlinsky, Berg und Webern, eine jungere Arbeit Schönbergs auf dem Programm: die gegenüber den „Gurreliedern" außerst radikal wirkende 1. Kammersinfonie, ein Stuck also, auf das die Hörer mit dem früheren, tonalen Werk „gefaßt" zu machen sich der Komponist – vergeblich – erhofft hatte. Die tragische Liebesgeschichte vom Konig Waldemar, auch Volmer genannt, und seiner engelsgleichen Geliebten Tove, die der eifersüchtigen Rache der Königin zum Opfer fallt; die Verzweiflung Waldemars, der mit seinen in eine ruhelos umherirrende Geisterschar verwandelten Rittern die tote Geliebte sucht; Gott ob seiner Ungerechtigkeit flucht; die schuftenden Bauern als Spukgestalt erschreckt; dessen Schicksal dem des Klaus-Narr gleicht, da Waldemar sich als Hofnarr dem „Herrscher überm Monde" anbietet; dem schließlich Tove in der Natur allgegenwärtig wird und der in der ewigen Erneuerung der Natur ein Gleichnis für die Unzerstorbarkeit von Liebe und Leben erkennt – diese Geschichte entfaltet sich als eine Art „Weltnacht", von der Abend- bis zur Morgendammerung. Liebe, Liebestod, Fluch, ehasverisches Umgetriebensein und die Utopie von Auferstehung, Reinigung und Erfullung sind Motive, die seit Wagners „Fliegendem Hollander" oder „Tristan" bis zu Mahlers II und VIII Sinfonie geradezu zeittypisch wurden. Und dennoch gelingt Schönberg mit den „Gurreliedern" eine Variante dieses Stoffkreises, deren Eigenstandigkeit aufs starkste beeindruckt Es ist keineswegs eine Selbstverstandlichkeit, den Grund hierfur in der Musik selbst zu sehen Denn gewohnlich erschopfen sich Aussagen uber sie im Nachweis von ohnehin offenkundigen Beziehungen zu Wagners Leitmotivtechnik, zu Straussens farbintensiver Instrumentation oder zu Berlioz' oder Mahlers dramatischer Emphase. Wichtiger aber als solche, ohne Zweifel vorhandenen Anklemmerungen an Voraufgegangenes und Gleichzeitiges erweist sich der Vorschein von Zukunftigem, von Schönbergs Zukunft, die in den „Gurreliedern" bereits greifbare Gestalt annimmt. So wird z. B. das motivische Material, als quasi punktuelle Wendung wie als ausschweifendes Thema, außerordentlich pragnant formuliert. Weite Intervelle sorgen fur eine geradezu uberdeutliche Zeichnung im melodischen Profil, wodurch abrupte Aufbruche und gleitende, „schmelzende" Kentabilität sich nahtlos zusammenfügen Uberhaupt ist die Dautlichkait der Darstellung – ein Grundbegriff im Kompositionsverstandnis des reiferen Schonberg – bereits in erstaunlichem Maße ausgebildet. Ihr werden mit sicherer Hand euch Harmonik und Instrumentetion unterstellt: Farbigkait in Satz- und Klengbild ist niamals routinierter Selbstzwack, Nechweis virtuoser Fertigkeiten, sondern Mittel der Darstellung: „Alles, was da klingt, (ist) wohl zu unterscheidan von jenen, einen Kontrapunkt vortäuschenden, aufgeklebten Zieraten der aus der Kunstfertigkait geborenan Instrumentation; (.) das, was hier im besten Falle schöne, moderne Kleider sind, die man jeder Puppe umhängen kann, (sind) in den Werken Schönbergs Fleisch und Blut im Leben dieser Werke " (Berg im „Gurrelieder"-Führer)

So erweisen sich selbst klanglich-instrumentatorische Exzesse als gedanklich beherrschte, durchhörbare Ereignisse, deren Gewalt auf diese Weise noch verstärkt wird – und dies nicht nur in den spater, mit reicheren Erfahrungen instrumentierten Passagen des Werkes. Expressionistische Tendenzen, die sich hier ankündigen, kommen aber auch in der Behandlung der Singstimmen zum Ausdruck, der chorischen wie solistischen, und nicht nur im latent expressionistischen Melodram vom „Sommerwind" und seiner „wilden Jagd": das Lied des Bauern etwa ist ein gespenstisch-skurriles Charakterbild voller eigenartiger Klänge und Wendungen Das vielleicht am weitesten in die Zukunft reichende Stück ist das „Lied der Waldtaube", dessen suggestiver Ton Schönberg auch veranlaßt haben mag, eine Bearbeitung für Einzelaufführungen anzufertigen.

Nicht minder originell ist die Form dieses kantatenartigen Werkes: im Originaltext bleibt, trotz symbolistischer Ausweitungen und Überhöhungen, ein erzahlerisches Moment erhalten. Schönbergs gleichsam librettistische Umformung des Textes und dessen schichten- („kantaten"-)hafte Entfaltung als Liederfolge mit wie eingesprengt wirkenden Szenen ergeben eine Reihungsform, die nicht diskursiv, sondern parataktisch abläuft: am Ende entsteht der Eindruck, als ob alles, was da erklungen ist, sich um den Schlußhymnus gruppiert hat, auf ihn gänzlich und unablässig fixiert war – der „Sonnenhymnus" als ideelles Band, das das gesamte Werk umspannt.

Mathias Hansen (1989)

Musikregie: Heinz Wegner
Tonregie: Claus Struben
Aufnahmetechnik: Horst-Dieter Käppler
Schnitt: Thomas Albrecht

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Schoenberg

FIVE PIECES FOR ORCHESTRA, Op. 16/CHAMBER SYMPHONY, Op. 9

THE LOS ANGELES CHAMBER ORCHESTRA, GERARD SCHWARZ, Conductor

D-79001
nonesuch
DIGITAL

Schoenberg

Side One

FIVE PIECES FOR ORCHESTRA, Op. 16 (6:22)

(Arranged for Chamber Orchestra by Felix Greissle)
C. F. Peters Corporation

I. VORGEFÜHLE (Premonitions) (2:03)

II. VERGANGENES (Yesterdays) (1:42)

III. SOMMERMORGEN AN EINEM SEE (FARBEN) (Summer Morning by a Lake) (Colors) (3:55)

IV. PERIPETIE (Peripetia) (1:09)

V. DAS OBLIGATE REZITATIV (The Obligatory Recitative) (0:58)

Side Two

CHAMBER SYMPHONY No. 1, Op. 9 (21:01)

Belmont Music Publishers

THE LOS ANGELES CHAMBER ORCHESTRA, GERARD SCHWARZ, Conductor

FIVE PIECES FOR ORCHESTRA, OP. 16

Violins
Paul Shure—Concertmaster
Ilkka Talvi

Viola
Janet Lakatos

Cello
Douglas Davis

Double Bass
Edward Meares, Jr.

Flute
David Shostac

Oboe
Allan Vogel

Bassoon
Kenneth Munday

Clarinet
David Shifrin

French horn
Robin Graham

Celeste
David Wheatley

Harmonium
Anite Priest
Harmonium courtesy of J. Paul Neary

ARNOLD SCHOENBERG (1874-1951)
From the collection of the
heirs of Vern O. Knudsen, Los Angeles
Photo: Allan Dean Walker

Nonesuch Records would like to express its appreciation to the Schoenberg Institute and Leonard Stein for providing the background material and graphics included in this album.

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Ambassador Auditorium, Pasadena,
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Art Direction: Ron Coro, Kathy Morphasis
Design: Denise Minobe

CHAMBER SYMPHONY NO. 1, OP. 9

Violins
Paul Shure—Concertmaster
Bonnie Douglas—Assistant Concertmaster

Viola
Janet Lakatos

Cello
Douglas Davis

Double Bass
Edward Meares, Jr.

Flute
David Shostac

Oboes
Allan Vogel—Principal
Terry Row

Bassoons
Kenneth Munday—Principal
John Steinmetz

Clarinets
David Shifrin—Principal
Gary Gray
Lorin Levee—Bass Clarinet

French horns
Robin Graham—Principal
Eric Achen

D-79001
Nonesuch
DIGITAL

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THE BABY RECORD

Bouncing Rhymes — Finger and Toe Plays — Changing and Bathing Songs
Instrument Play — Action Rhymes — Lullabies

Featuring

BOB McGRATH / KATHARINE SMITHRIM

Over 40 Rhymes, Songs And Games That Are Easy And Fun To Do

THE BABY RECORD

From the moment of birth, every child enjoys music and rhythm — listening to it, moving to it, being sung to and vocalizing back. The Baby Record provides parents with the raw material to stimulate all these activities. Sung by Katharine Smithrim and Bob McGrath, The Baby Record includes everything from action rhymes to lullabies, following the same successful system of play and learning Katharine has evolved through her years of teaching music to parents and babies. The instructions are clear and the songs sung simply, designed so that nothing gets in the way of you and your baby's enjoyment. Put the record on, put your baby on your knee and off you go!

The benefits are many. Making music with your infant right from the start helps develop such basic skills as walking and jumping, as well as coordination and relaxation. Your child's rhythmic sense is crucial to learning language and movement. Singing to your baby also improves her ability to concentrate and listen,and playing games will give her emotional expression, self-confidence and discipline

Perhaps the most important reward, however, is the line of communication that opens up between parents and babies when they play and sing together. "Having had five children, I've realized there's a tremendous value in having other ways of communicating with your children," explains Bob. "Particularly for fathers who often wait until the child is old enough to catch a ball before they start playing together."

Adds Katharine, "In the past, infants were constantly rocked, sung to, played with, bounced and 'horsey-ed.' With the advent of recorded music, day care, television and automatic rockers, much of the traditional nursery music is lost."

The Baby Record brings this valuable tradition back. It's a special gift for both your baby and you.

SIDE ONE	SIDE TWO
BOUNCING RHYMES	
RIDE BABY RIDE	TOMMY O'FLYNN *
MOTHER AND FATHER AND UNCLE JOHN	RICKETY, RICKETY, ROCKING HORSE
TO MARKET, TO MARKET	CAPTAIN GO SIDETRACK YOUR TRAIN
THIS IS THE WAY THE LADIES RIDE	
BABY A GO GO	
FINGER AND TOE PLAYS	
THIS LITTLE PIG GOES TO MARKET	THERE WAS A LITTLE MAN
ROUND AND ROUND THE GARDEN	SHOE THE OLD HORSE
THESE ARE BABY'S FINGERS	THIS LITTLE PIG HAD A RUB A DUB DUB
SLOWLY, SLOWLY	THIS LITTLE BABY
LET'S GO TO THE WOODS	
COME A LOOK A SEE	
ACTION RHYMES	
RIDING ON MY PONY	ONE IS A GIANT
POP GOES THE WEASEL	CLAP YOUR HANDS LITTLE SALLY
HUMPTY DUMPTY	RING AROUND THE ROSIE
1, 2, 3 BABY'S ON MY KNEE	ROW, ROW, ROW YOUR BOAT
INSTRUMENT PLAY	
DRUMS	DRUMS
LISTEN TO MY DRUM	I CAN PLAY MY DRUM
BAA BAA BLACK SHEEP	FEE FIE FOE FUM
SHAKERS	STICKS
HEY DIDDLE DIDDLE	JACK BE NIMBLE
SHAKERS AWAY	1, 2 BUCKLE MY SHOE
BELLS	BELLS
RIDE A COCK HORSE TO BAMBERRY CROSS	1, 2, 3, 4 JINGLE AT THE COTTAGE DOOR
	BELL HORSES
SONGS	
HEAD AND SHOULDERS	LET'S TAP OUR LEGS TOGETHER
AS I WAS WALKING TO TOWN ONE DAY	RAIN IS FALLING DOWN — SPLASH!
LULLABIES	
BAA BAA BLACK SHEEP (DIFFERENT VERSION)	SLEEP MY BABE
STARLIGHT, STARBRIGHT	WHAT'LL I DO WITH MY BABY-O?

BOB

As one of the original hosts of SESAME STREET, Bob McGrath created the popular character of "Bob" and is now beginning his 15th season with the show He's also well-known as a former member of the Mitch Miller Singers and the only regularly featured male soloist on the 60's television show, "SING ALONG WITH MITCH Bob now divides his time between SESAME STREET and the dozens of symphony concert and telethon performances which take him across North America each year

KATHARINE

Katharine Smithrim is a singer and music educator who discovered the value of communicating skills through music while teaching primary school to native children in Labrador Since then she has established dozens of classes in "Music for Babies" and ORFF (creative music and movement) She is also in demand as a workshop leader at universities, community colleges, schoolboards and music camps across Canada

THE BABY RECORD WAS CONCEIVED BY KATHARINE SMITHRIM AND BILL USHER AS AN EXTENSION OF KATHARINE'S MUSIC WITH YOUR BABY CLASSES

THANKS TO LOUISE CULLEN FOR SUGGESTING ADDITIONAL SONGS

PRODUCED AND RECORDED BY BILL USHER

DESIGN BY ROBERT DEAST PHOTOGRAPHY BY BERNIE LEROUX

THE COVER BABIES ARE MATTHEW COYLE GREG LARCINA, IAN MACCHIUSI AND ZACHARY USHER

KRL 1007

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PARAGON
PR-45001

His Love ...Reaching

words & music by Ronn Huff, & Bill & Gloria Gaither
With Choirs, Orchestra & Soloists Arranged & Conducted by Ronn Huff

PARAGON
PR-45001

Christmas 1975 To Cindy with all our love!
Mother + Daddy

His Love ...Reaching

Words & Music by
Ronn Huff, and Bill & Gloria Gaither
with Choirs, Soloists,
Childrens Choir,
Narrators, Handbell
Choir and Synthesizer

Arranged & Conducted
by Ronn Huff.

His Love Reaching . . . *is a service . . . a service of celebration . . . a joyous, festive celebration of God's reaching into our world through the gift of His Son.*

His Love Reaching . . . *is an experience . . . an experience of committment . . . a quiet, deeply moving occasion for a body of believers to share together the reality that God through His Son wants to become a meaningful part of our daily lives and, a chance to say, together . . . "there is room in my heart for You!"*

His Love Reaching . . . *is an opportunity . . . an opportunity for praise and thanksgiving . . . an opportunity to consider again the extraordinary nature of God and the astonishing scope of His love toward us and . . . an opportunity to join our hearts and our voices in saying, "Jesus, we just want to thank you . . . thank you for bringing us love!"*

His Love Is Reaching!

His Love Is Reaching!

His Love Is Reaching!

Side One

1. Invocation: O Come To My Heart, Lord Jesus/Elliott/Matthews/3:00
   *Solo: Dave Boyer**
2. Festival of Christmas Hymns (Processional) — 5:10
   Good Christian Men, Rejoice!/Old German Melody
   Angels, From The Realms Of Glory/Montgomery/Old French Tune
   For Unto Us A Child Is Born/Handel
   O Come All Ye Faithful/18th Century Latin Hymn
   Joy To The World/Watts
3. Hallelujah To The New Born King/MacKenzie/Paragon/ASCAP/1:35
4. O Little Town Of Bethlehem/Brooks/Redner/3:20
   O Come To My Heart, Lord Jesus (Reprise)/Elliott/Matthews
   *Solos: Ronn Huff and Sharalee Lucas**
5. What Did You Say Was The Baby's Name?/Gaither/Gaither/ASCAP/4:40
6. Narration: Ronn Huff and Gloria Gaither/2:23

Side Two

1. Narration: Ronn Huff, Gloria Gaither and Bill Gaither/** 3:17
2. Reaching/Gaither/Gaither/ASCAP/3:48
   Solo: Dave Boyer
3. Redeeming Love/Gaither/Gaither/ASCAP/4:36
   Thou Art Worthy/Huff/JoySong/SESAC
   Solo: Dave Boyer
4. Seven Prayers/Gaither/Gaither/ASCAP/8:37
   Jesus, We Just Want To Thank You/Gaither/Gaither/ASCAP
   O Come All Ye Faithful/18th Century Latin Hymn
   For Unto Us A Child Is Born/Handel
   Thou Art Worthy (Reprise)/Huff/JoySong/SESAC
5. Jesus, We Just Want To Thank You/Gaither/Gaither/ASCAP/3:43

"...And the Word of the Father became Mary's little Son, and His Love reached all the way to where I was."

Produced by BOB MACKENZIE & RONN HUFF
Cover layout & design/Chris McMillen
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MUSICA HELVETICA

Swiss Broadcasting Corporation
European and Overseas Services
– Transcriptions –

MUSICA HELVETICA

SWISS FOLK MUSIC X

STRINGED INSTRUMENTS (ZITHER AND HACKBRETT)

(Programme No. 55 / Record MH 55)

Manuscript: Colin Farmer (in consultation with Dr. Brigitte Geiser, Bern)
Produced by: Lance Tschannen
Narrated by: Lance Tschannen

Time 24:53

THEME

ANNOUNCER: SBC, the Swiss Broadcasting Corporation, brings you another feature in its series MUSICA HELVETICA. Today, a programme devoted to two popular Swiss folk stringed instruments - the zither and the Hackbrett.

MUSIC: 's Munotglöggli (F. Buomberger)
after 13" fade under and up

NARRATOR: What you are hearing is a Hexenscheit - literally translated, a witch's board - the simplest and one of the oldest forms of the zither. There are a number of such instruments in Bernese museums, but this one is a reconstruction made and still being played by Paul Moser of Bern.

MUSIC: 's Munotglöggli 1:00

Swiss Broadcasting Corporation
European and Overseas Services
– Transcriptions –

MUSICA HELVETICA

SWISS FOLK MUSIC XI - HISTORIC FOLK SONGS
(HANS PETER TREICHLER)
(Programme No. 56 / Record MH - 56)

Manuscript: Hans Peter Treichler
Produced by: Lance Tschannen
Narrated by: Hans Peter Treichler

Time 25:40

THEME

ANNOUNCER: SBC, the Swiss Broadcasting Corporation, presents MUSICA HELVETICA. Today we hear the folk singer and balladeer Hans Peter Treichler introducing and singing some of the most famous historic Swiss songs.

MUSIC: Stets in Trure mues i läbe (Trad./arr. H.P. Treichler)
M: 1:56
MS: 2:32

HANS PETER TREICHLER: However remote and secluded some of Switzerland's mountain valleys may be, the traditional Swiss folk ballad is an important part of the European song heritage. It shares its popular themes - the joys and sorrows of love, the glory but also the sufferings of war, the strange powers of the supernatural. In Britain and America the ballads of bygone times have kept astonishingly fresh and are still being handed down

Eugene Williams, Sister Lee Ida Brown & The Houston Interdenominational Choir • Work While It's Day

abc Songbird

SBLP-262

Side One:

LORD GRANT ME THE DIVINE SERENITY (2:02)
Soloist: Eugene Williams & James Ross
Background Voices: Choir
Piano: E. Williams
Organ: E. Williams
Drums: K. Cartwright
Bass: Donald Owens

BEHOLD I STAND AT THE DOOR AND KNOCK (3:03)
Soloist: Milas E. Baul
Background Voices: Choir
Bass: Donald Owens
Drums: Sampson Rubin & K. Cartwright

WAKE UP, STIR UP, MOVE UP (3:44)
Soloist: E. Williams
Background Voices: Choir
Piano: E. Williams
Organ: A. Dread & E. Williams
Drums: K. Cartwright
Synthesizer: L. Givins
Bass: Donald Owens

ALL OF THESE THINGS (4:03)
Soloist: E. Williams, William Lochett & Fred Washington
Background Voices: Choir
Piano: E. Williams
Organ: A. Dread
Drums: K. Cartwright & Sampson Rubin
Bass: Donald Owens

WORK WHILE IT'S DAY (3:51)
Soloist: Lee Ida Brown & E. Williams
Background Voices: Choir
Piano: E. Williams
Organ: A. Dread
Drums: K. Cartwright
Synthesizer: L. Givins
Bass: Donald Owens

Side Two

EVEN ME (5:47)
Soloist: Lee Ida Brown
Talk: E. Williams
Piano & Organ: E. Williams
Drums: K. Cartwright

SEND IT ON DOWN (3:40)
Soloist: Robert Green & E. Williams
Background Voices: Choir
Organ: E. Williams
Piano: E. Williams
Drums: S. Rubin & K. Cartwright
Bass: Donald Owens

JUST HAVING THE LORD IN MY LIFE (2:46)
Soloist: Patsy Braxton
Background Voices: Choir
Piano & Organ: E. Williams
Drums: K. Cartwright
Bass: Donald Owens

TAKE MY HANDS PRECIOUS LORD (5:39)
Soloist: Wilma Dunlop
Piano & Organ: E. Williams

Produced & Arranged by Eugene Williams
Art Direction by Tom Wilkes
Album Design by Earl Klashy
Photography by Ron Slenzak

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JESSE PETERSEN

I JUST COLLIDED WITH A TRICKY SHADE OF DARK

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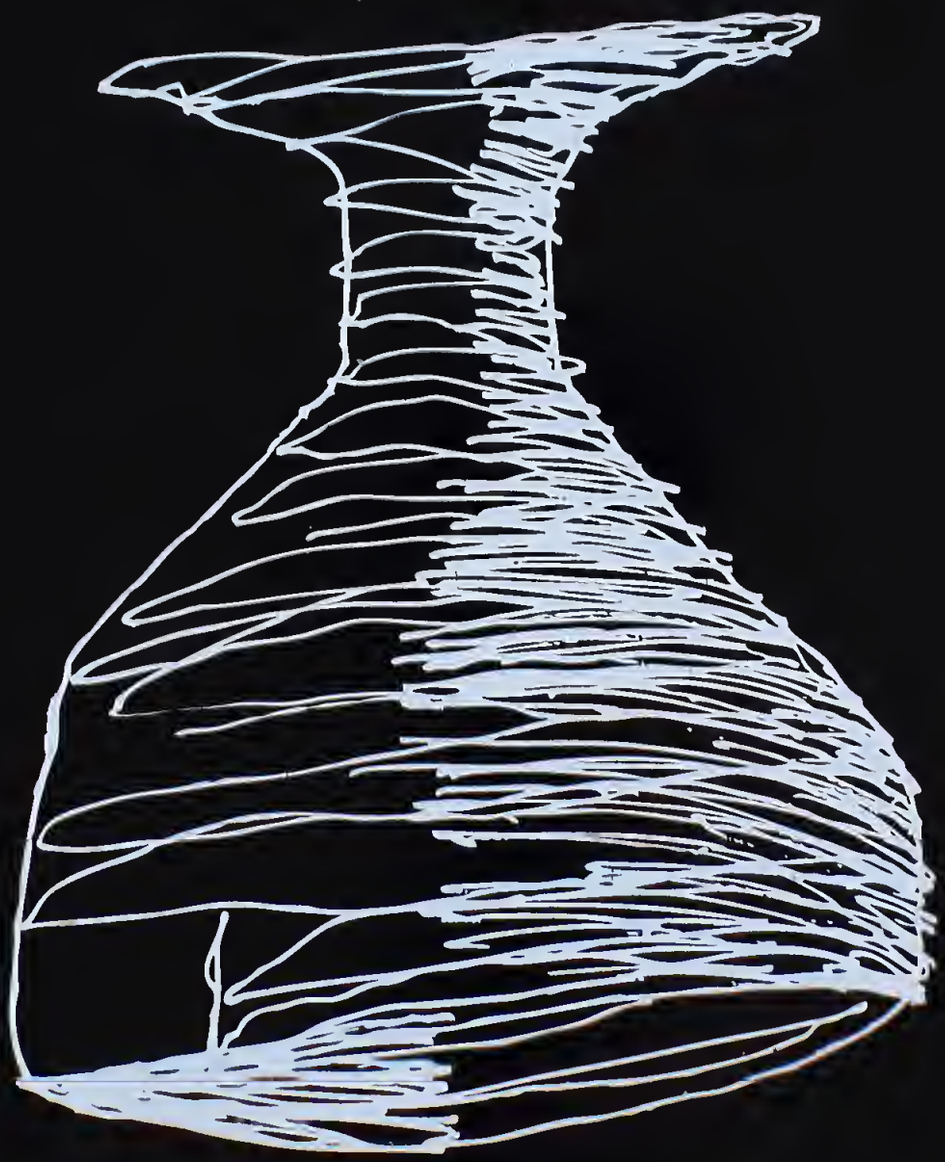

Graduation Music / Circle County

by

Jacob Milstein / Thomas Macfie

G.M. Track 1 recorded by Clark Grant and House of Watts

G.M. Track 5 recorded by McGregor Keith

Screen Printed by Chris at Zoo City Apparel

Spines Sewn by Hana MT

Plaster Cast by David Miles Lusk

Modeled by Sophia Jensen

Graduation Music

1. Petals 3:39
2. EZ 4:34
3. Golden Splendor 6:10
4. shi walks into The Snow Crying . . . 1:47
5. Celebrate What You Like 7:59

Circle County

1. Circle Country 15:23

STAN HUNTER

THE COURIER

Melanie Records, Inc.
MMF 4611

Stan Hunter has combined his years of experience in jazz music with his religious beliefs to produce a new sound in contemporary religious music. Inspired by his family and backed by his good friend Charles Flood and family, Stan has decided to dedicate his music to God. Surely, all that listen to this treasure of songs will find it spiritually uplifting.

This album demonstrates the multi-talents of Stan Hunter, not only as a composer and arranger, but as an all around keyboardist and vocalist.

Stan wishes to thank Cal Hackett of Station WUST, Washington, D.C.; Don Allen of WWRL, New York City; Liz Satchell, WNJR Radio, Newark, New Jersey, and to all others who have been of assistance.

Stan Hunter

SIDE A

1.	**MY REDEEMER LIVES — W. STAN HUNTER** (ASCAP)	3:40
2.	**I KNOW MY JESUS LOVES ME — W. STAN HUNTER** (ASCAP)	3:49
3.	**WE'RE ALL BROTHERS — W. STAN HUNTER** (ASCAP)	3:49
4.	**IN THE EYES OF THE LORD — W. STAN HUNTER** (ASCAP)	2:00

SIDE B

1.	**THE COURIER — W. STAN HUNTER** (ASCAP)	2:40
2.	**I LOVE MY JESUS — W. STAN HUNTER, L. JONES** (ASCAP)	2:50
3.	**MAKE A WISH — W. STAN HUNTER, L. JONES** (ASCAP)	4:28
4.	**I WANT YOU TO HEAR THIS — W. STAN HUNTER** (ASCAP)	2:50

Produced by Charles T. Flood, Sten Hunter, Carlos Jenkins, on Melanie Records

Arranged by W. Stan Hunter — Manufactured by Melanie Records

Engineered by Dave Lescoe
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Mixed by Charles T. Flood and Dale Lescoe at Variety Studios

Recorded and Mastered at Variety Studios, 130 W. 42nd St., New York City

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Melanie Records
160 Forster Avenue, Mount Vernon, NY 10552
Telephone: (914) 667-2488
JACKET MADE IN CANADA

LYRICS

SIDE A

MY REDEEMER LIVES

MY REDEEMER LIVES.
I KNOW BECAUSE I BELIEVE,
AND I'VE BEEN SAVED BY HIS GRACE AND PROMISE
THAT I WILL HAVE ETERNAL LIFE.

MY REDEEMER LIVES,
AND WITH HIM I'M FREE
TO CHOOSE THE ROAD OF RIGHTEOUSNESS,
FOR I KNOW HE LIVES.

I MUST GO OUT AND TEACH THE GOSPEL
TO OTHERS WHO HAVEN'T BEEN AS FORTUNATE AS I.
WE WHO KNOW ARE RESPONSIBLE FOR OTHERS
TO RECEIVE THIS GIFT FROM GOD

MY REDEEMER LIVES,
AND HE LOVES US ALL.
HAVE FAITH AND YOU WILL ALSO KNOW
OUR REDEEMER LIVES,
MY REDEEMER LIVES.

I KNOW THAT JESUS LOVES ME

MY WHOLE LIFE HAS SEEN A CHANGE
SINCE JESUS CAME INTO MY LIFE.
THINGS ARE DIFFERENT EVERYWHERE I LOOK,
AND MY MIND'S NOT THE SAME.
I KNOW THAT JESUS LOVES ME,
AND MY LIFE HAS BEEN CHANGED.

I TELL OTHERS ABOUT THE TRUTH I'VE FOUND,
BUT THEY WON'T LISTEN TO MY STORY.
THEY'RE SO BUSY WITH THE WORLD AND CAN'T SEE THE LIGHT.
BUT I KNOW THAT MY JESUS LOVES ME,
AND MY WHOLE LIFE HAS BEEN CHANGED.

I TELL OTHERS, BUT THEY WON'T LISTEN TO MY STORY.
I KNOW MY HEAVENLY FATHER WANTS ME TO SPREAD HIS GRACE AND GLORY.

OH, I WISH YOU COULD FEEL THE HAPPINESS IN ME,
AND I'M FREE AT LAST, FREE AT LAST, FREE AT LAST!
AND I KNOW THAT MY JESUS LOVES ME,
AND MY WHOLE LIFE HAS CHANGED
IF YOU LET JESUS COME INTO YOUR LIFE,
I PROMISE YOUR WHOLE LIFE WILL BE CHANGED.

WE ARE ALL BROTHERS

WE ARE ALL BROTHERS;
WE ARE OF THIS EARTHLY LIFE.
WE ARE A SMALL PART OF THIS UNIVERSE,
LIKE THE STARS AND PLANETS ABOVE.

THE LORD IS OUR MAKER;
HE CREATED ALL OF US.
LIKE STARS, PLANETS, SUN, AND THE MOON ABOVE,
HE MADE ALL OF THESE THINGS.

I JUST WANT TO SHARE WITH YOU
THE BEAUTY THAT SURROUNDS US;
IT'S SUCH A MYSTERY OF LIFE,
DEATH AND THEREAFTER.

YOU WHO HAVE CHILDREN
TEACH THEM ABOUT THE BEAUTY OF LIFE.
TEACH THEM TO LOVE THEIR FELLOW MAN;
TEACH THEM ABOUT THE LORD.

IN THE EYES OF THE LORD

JESUS CHRIST IS OUR SAVIOR,
AND WE KNOW HE LOVES US ALL.
IT'S A GREAT FEELING
TO BELIEVE IN THE LORD.

TRUST IN THE LORD;
HE'S FOREVER WATCHING OVER US.
I'M SO HAPPY THAT I'VE BEEN SAVED,
HE FORGIVES AND FORGIVES; WHY CAN'T WE DO THE SAME?

JESUS CHRIST IS OUR EXAMPLE;
HE GAVE HIS LIFE FOR US ALL.
I THANK THE LORD
HE LOVES US ALL.

WE SHOULD LOVE ONE ANOTHER,
WHITE, BLACK, YELLOW, BROWN, OR RED
WE ARE ALL BROTHERS
IN THE EYES OF THE LORD.

IN THE EYES OF THE LORD,
IN THE EYES OF THE LORD,
IN THE EYES OF THE LORD,
TRUST IN THE LORD.

SIDE B

THE COURIER

TODAY I HEARD A MESSAGE
A YOUNG GIRL HAD TAPED TO HER MOTHER.
SHE WAS IN A FAR OFF LAND
TEACHING THE GOSPEL TO OTHERS.

I COULD FEEL THE WARMTH WHEN SHE SPOKE,
AND I KNEW THE SPIRIT WAS THERE.
AND SHE IS SAFE IN OUR HEAVENLY FATHER'S HANDS;
SHE'S ONE OF GOD'S PEOPLE.

SHE SAID HOW SHE LOVED HER FAMILY
AND OH! HOW SHE MISSED THEM.
BUT SHE SAID HOW SHE LOVES OUR HEAVENLY FATHER
AND WITHOUT HIM LIFE WOULDN'T BE WORTH LIVING.

HOW MANY OF US ARE TRULY DEDICATED TO OUR HEAVENLY FATHER?
TO SPREAD THE GOOD NEWS THAT WE ARE RESPONSIBLE TO DO
MAKES US ONE OF HIS COURIERS
THIS GIRL THAT I'VE BEEN TELLING YOU ABOUT
IS ONE OF GOD'S COURIERS.
SHE HAS GIVEN HER LIFE TO GOD;
WHY CAN'T WE DO THE SAME?
WE ARE ALL GOD'S COURIERS.

I LOVE MY JESUS

THERE ARE TIMES WHEN I CAN FEEL
THE GLOWING TOUCH SO FULL OF LOVE.
I MIGHT BE DOWN, BUT I KNOW IN TIME
PEACE WILL COME AND STILL MY MIND.

IT ONLY TAKES A SIMPLE WORD TO COMFORT ME,
FILL MY EVERY NEED.
NO OTHER NAME CAN STILL MY PAIN;
I CALL THE MAN FROM GALILEE.

HE'S ALWAYS STANDING NEAR TO TAKE MY HAND
AND GUIDE MY STEPS; HE ERASES ALL MY FEARS
FOR AS LONG AS I LIVE, I WILL THANK HIM EVERY DAY
AND DO MY MASTERS WILL.

HOW I LOVE MY JESUS!
HE TOOK MY LIFE AND MADE IT WHOLE.
HOW I LOVE MY JESUS!
I'M HIS FOREVERMORE.

MAKE A WISH

MAKE A WISH, AND BELIEVE IN YOUR LIGHT.
KEEP THE FLAME IN YOUR HEART BURNING BRIGHT.
LET THE LOVE IN YOUR LIFE FLOW,
PLANT YOUR SEED, AND WATCH IT GROW
HAVE THE WORLD, LET YOUR SPIRIT SOAR.

WE ARE ALL PART OF THE MASTER'S PLAN
AND THE LORD ABOVE US ALL IN HIS HANDS.
SO MAKE A WISH; YOU'LL FEEL A CHANGE.
JUST THAT WISH IN MY LORD'S NAME
AND THE WORLD IS YOURS TO HAVE.

THROUGH CHRIST, HE SENT THE KEY
FOR ALL MEN TO SEE HIS GLORY AND MAJESTY.
AND I KNOW AS LONG AS I LIVE,
I'L LIVE TO GIVE MY ALL TO GOD.

SO SAY A PRAYER, AND YOU'LL FEEL THE CHANGE.
END YOUR PRAYER WITH MY GOD'S HOLY NAME.
LET THE LOVE IN YOUR LIFE FLOW;
PLANT YOUR SEEDS, AND WATCH THEM GROW.
MAKE A WISH, A WISH, SAY A PRAYER IN JESUS' NAME.
MAKE A WISH; THE WORLD IS YOURS.

I WANT YOU TO HEAR THIS

I WANT YOU TO HEAR THIS! WE GOT A MESSAGE FOR YOU.
I WANT YOU TO HEAR THIS! HE LOVES US ALL
I WANT YOU TO HEAR THIS! HE'S MY SOUL AND SALVATION.
I WANT YOU TO HEAR THIS! HE'S ALL WE NEED
I WANT YOU TO HEAR THIS! THE LORD IS MY SHEPHERD I SHALL NOT WANT
I WANT YOU TO HEAR THIS! I HOPE THIS MEANS TO YOU WHAT IT MEANS TO ME
I WANT YOU TO HEAR THIS! HE'S ALL WE NEED.

THE LORD IS OUR SALVATION;
HE'S THE POWER AND THE GLORY AND ALL WE NEED.
BELIEVE IN HIM, AND HE WILL COMFORT YOU.
KEEP THE FAITH, AND HE WILL SEE YOU THROUGH.

I WANT YOU TO HEAR THIS! I HOPE YOU GOT THE MESSAGE
I WANT YOU TO HEAR THIS! WE ARE ALL SISTERS AND BROTHERS
I WANT YOU TO HEAR THIS! WHITE, BLACK, YELLOW, OR RED!
I WANT YOU TO HEAR THIS! HE LOVES US ALL
I WANT YOU TO HEAR THIS! HE'S ALL WE NEED.

DANNY WILLIAMS
MAGIC TOWN

MAGIC TOWN ● ONLY LOVE ● BLUE ON WHITE ● NINA NEVER KNEW ● VIOLETS FOR YOUR FURS ● NOW AND THEN
DON'T JUST STAND THERE ● IT'S NOT FOR ME TO SAY ● AND SO WE MEET AGAIN ● I CAN'T BELIEVE I'M LOSING YOU

HIGH FIDELITY DANNY WILLIAMS · MAGIC TOWN · UNITED ARTISTS UAL 3493

UNITED ARTISTS RECORDS

DANNY WILLIAMS
MAGIC TOWN

From Port Elizabeth, South Africa, to the top of the American best-seller charts is indeed quite a distance. It is one that has been spanned by twenty-four year-old DANNY WILLIAMS, whose winning vocal stylistics are on lavish display in this album, "MAGIC TOWN".

Young Danny's safari in search of musical eminence has taken him from his birthplace in Africa to London, where his "Moon River" became a number one single during Christmas in 1961. Other successes followed in rapid order, but it was not until two years later that the Williams brand of chanting made impact in America. This was done via a memorable rendition of the lovely song, "More", from the film, "Mondo Cane", and then through the tremendously huge hit, "White On White", which became one of the bigger recordings of 1964.

"MAGIC TOWN" showcases a series of brand-new performances executed in the warm and wonderful manner of DANNY WILLIAMS. Shining brilliantly throughout this amalgamation of superb new tunes and choice evergreens is the distinctive Williams sound — immediately recognizable and just about impossible to imitate — and Danny's great sensitivity with a lyric. DANNY WILLIAMS' chanting in "MAGIC TOWN" proves once again that he is a melodic magician. To be redundant, "MAGIC TOWN" is magical.

Recorded in London, England — **Produced by JACK GOLD**

SIDE ONE

MAGIC TOWN
(B. Mann-C. Weil)
Screen Gems Columbia Music, Inc.—BMI—2:12

DON'T JUST STAND THERE
(B. Ross-L. Crane) Bernross Music—BMI—2:20

I CAN'T BELIEVE I'M LOSING YOU
(D. Costa-P. Zeller) South Mountain Music Corp. & Hollyland Music—BMI—2:06

AND SO WE MEET AGAIN
(C. Williams-D. Williams)
Felicia Music Co., Inc.—BMI—2:34

IT'S NOT FOR ME TO SAY
(R. Allen-A. Stillman)
Int. Korwin Corp—ASCAP—2:30

SIDE TWO

BLUE ON WHITE
(B. Ross-L. Crane) Bernross Music—BMI—2:14

VIOLETS FOR YOUR FURS
(T. Adate-M. Dennis)
Embassy Music—ASCAP—2:25

NINA NEVER KNEW
(M. Drake-L. Alter)
Jefferson Music—ASCAP—2:20

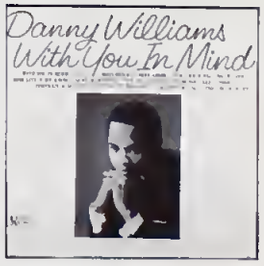
ONLY LOVE
(B. Ross-L. Crane) Bernross Music—BMI—2:30

NOW AND THEN
(Newell-Ortolani) Robbins Music Corp.—ASCAP
Produced by: JACK GOLD

OTHER DANNY WILLIAMS ALBUMS YOU WILL ENJOY:

THE EXCITING DANNY WILLIAMS
UAL 3297 UAS 6297

WHITE ON WHITE
UAL 3359 UAS 6359



WITH YOU IN MIND
UAL 3380 UAS 6380

UNITED ARTISTS RECORDS

united artists — *monaural ual 3493*

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STEREO/AIR-10087

Rev. Don DeGrate and the DeGrate Delegation

JESUS TO ME

STEREO/AIR-10087

(Left to right) Steve Moody, Don DeGrate Jr., Rev. Don Degrate, James Sloan, Stan Harper.

Side 1

- *JESUS TO ME* 3:34
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *NOTHING TOO HARD FOR GOD* 3:53
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *WORK IT OUT FOR ME LORD* 3:49
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *LORD, I NEED YOU* 4:33
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *THE GREATEST NAME* 3:46
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)

Side 2

- *BEULAH LAND* 7:10
  (Squire Parsons, Kingsmen Music, BMI)
- *MUCH BETTER OFF* 2:59
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *I KNOW WHO JESUS IS* 4:51
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)
- *I AM THE LORD THAT HEALETH THEE* 4:40
  (Rev. Don DeGrate & Stan Harper, I.A.M. Pub., BMI)

All selections lead by Rev. Don DeGrate, except "Much Better Off" lead by Steve Moody.

*Songs published by International Atlanta Music Company, BMI

Musicians

REV. DON DeGRATE/*Lead Vocals*
STAN HARPER/*Vocals and Keyboards*
STEVE MOODY/*Vocals and Percussions*
JAMES SLOAN/*Drums*
ED McMILLIAN/*Bass Guitar*
DON DeGRATE, JR./*Horns and Synthesizer*
RONALD MARSH/*Vocals*
WILLIAM MOBLEY/Guitar

Executive Producer/RON FREEMAN
Recorded at REFLECTIONS SOUND STUDIOS Charlotte, N.C.
Mixed at CHESHIRE SOUND STUDIOS by Tom Race, Atlanta, Ga.
Engineer/MARK WILLIAMS
Cover Design/ART OF ADVERTISING Atlanta, Ga.
Photography/BILL WEBSTER Charlotte, N.C.

I thank the Lord Jesus Christ for allowing us to share with others a ministry that has been anointed by God to proclaim the glorious truth of his precious son, Jesus Christ. It is my prayer that each song will minister in a very special way to all those who listen. Much time, effort, prayer, and sacrifice has gone into this album to encourage others to draw closer to Jesus Christ. As you listen, keep in mind that our Lord is coming soon.

Rev. Don DeGrate

SPECIAL THANKS: Rev. B.R. Hicks, Mrs. Mary DeGrate, Mr. Forest Haller, Mr. Ron Freeman, All the staff of Atlanta International Records, and especially to the members of the Christ Gospel Church of Charlotte, N.C. Our sincere appreciation goes to Rev. Robert Jones, Rev. Gloria Jones, and Rev. Sam Jones for their contribution on "I Am The Lord That Healeth Thee".

FOR PERSONAL ENGAGEMENTS CONTACT:
Rev. Don DeGrate
P.O. Box 32432
Charlotte, N.C. 28232
(704) 597-8250/536-7523

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Jacket Made in Canada

AIR RECORDS & TAPES

SB-0006

The Fordham Family

Every Word Of God Is Pure

THE FORDHAM FAMILY

EVERY WORD OF GOD IS PURE

MEMBERS:

Bud Fordham III
Tenisha Fordham
Rochell Fordham
Tammy Fordham
Pamela Fordham
Delena Fordham

MUSICIANS:

David Curry-Piano
Forrest Gordon-Drums
Dale Morris-Bass
Bud Fordham III-Drums
Pamela Fordham-Piano

Recorded At Top Knotch Recording Studio
406 W. Pascagoula St.
Jackson, Ms. 39213

Recording Engineers: N. Baldwin, J. Mathis
Remix By: F. William & Wildfire Prod.
Produced By: The Jackson Southernairs
For Southern Breeze Records

GROUP ADDRESS

Bud Fordham Jr.
207 Hill Street
Leland, Ms. 38756 (601) 686-9029

SIDE ONE

1. EVERY WORD OF GOD IS PURE—3:46
2. OH YES I WANT TO GO—3:47
3. THERE IS NO WAY—3:40
4. POWER—3:18

SIDE TWO

1. I WANT TO BE YOUR DISCIPLE—4:13
2. IS IT WORTH IT—2:56
3. I'VE BEEN CHANGED—1:52
4. PRECIOUS LORD P.D.—5:56

SPECIAL THANKS

To our Mother and Father and Mrs. Bud Fordham for their support in upholding us in our gospel singing and traveling. We ask God to continually bless them so that we may shine a light to reflect upon the christian home we were brought up in.

DEDICATION

To all of our family members and friends.
Most of all the gospel radio personnel across the country.

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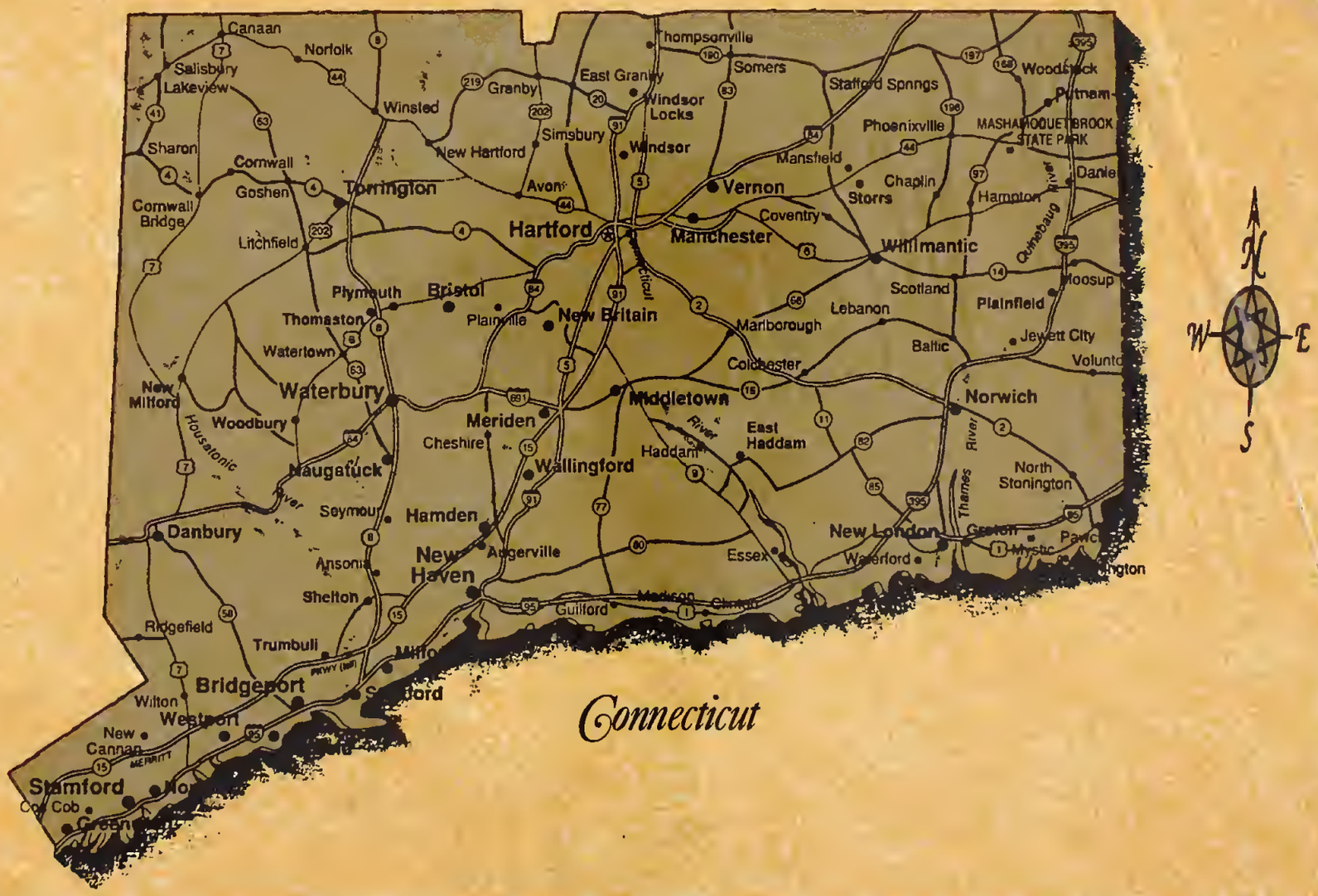
RECORD# SB-0006

Connecticut Mass Choir

(Gospel Music Workshop of America)

Songs of Praise



Connecticut Mass Choir

(Gospel Music Workshop of America)

Songs of Praise

side A

1. Preachers, Keep On Preaching **5:13**
   (Arr. Rev. Michael Saunders)
   (Lead Singers: Rev. Michael Saunders, Michelle Nickerson)
2. Old Time Religion **5:52**
   (Arr. Louis Gibson)
   (Lead Singer: Allen Hardy)
3. When We All Get To Heaven **4:30**
   (Composer: Gent L. Daniels)
   (Lead Singers: Claudette Simmons, Rev. David Foreman)
4. Reprise (When We All Get To Heaven) **1:05**
5. Oh Lord I Love You **4:55**
   (Composer: Rev. Matthew Barber)
   (Lead Singer: Claudette Simmons)

side B

1. Psalms 27 **5:13**
   (Connecticut Mass Youth Choir, GMWA)
   (Arr. David Allen)
   (Lead Singers: Darius Booker)
2. The Blood Of Jesus **3:40**
   (Arr. Louis T. Gibson)
   (Lead Singer: Alfonso Bryant)
3. Reprise (The Blood Of Jesus) **:46**
4. Songs Of Praise **6:14**
   (Writer: Donnie Graves)
   (Lead Singer: Gloria Richardson)
5. I Want To Be Ready **2:33**
   (Arr. Louis Gibson)
6. When The War Is Over **4:15**
   (Composer: Rev. Matthew Barber)
   (Lead Singer: Gloria Richardson)

Keyboards:	Von Kendrick Ginyard
	P.J. Morgan
	Rickey Payton
	Danny McCrimmon
Bass & Lead Guitar:	Vernon L. Bouknight
	Keith Harper
Drum Reinforcements:	Danny McCrimmon
	Stanley Jordan
Ad Lib Vocals:	T.J. Bouknight

The Connecticut Mass Choir (CMC) was organized in 1977 and continues to consist of dedicated Christians who strive for the ultimate quality in their songs of praise. This choir is seventy-five voices strong and the ages range from 3 to 65.

The CMC made its first appearance at the Gospel Music Workshop of America in Detroit, 1977 and has since been featured with such noted performers as Rev. James Cleveland, Rev. Richard Wright and Rev. Keith Pringle. The unique sound of the CMC is one of simplicity and precision and their concerts are filled with the bliss and excitement from the "old time way." The CMC has toured throughout the East Coast, the South, and the Midwest.

The CMC has strived to explore all types of religious music. This album, entitled "Songs of Praise", is an example of their varied repertoire and features soloists: Gloria Richardson, Claudette Simmons, Alfonso Bryant and Rev. Michael Saunders.

Louis T. Gibson, director and arranger, is heard here on keyboards as well. Other musicians include Rev. Matthew Barber, Robert Wilson, and Gent Daniels on keyboards, Thimothy Spane on drums and Keith Harper on bass.

We genuinely hope that as you listen to this album, you will experience the love, spirit, inspiration and power that went into this production.

Special thanks to Community Baptist Church, New Haven, Connecticut, Dr. T.H. Holmes, Pastor; Mt. Olive Baptist Church, Hartford, Connecticut, Dr. James L. Fenner, Pastor; Assistant Reps. Johnny Whitaker, and Grace Barge

Executive Producer: Edmond Gerald / Studio Overdubs Produced, Arranged, and Sweetened by Danny McCrimmon for Annointed Music Productions
Mixed at Harbor Light Studio by George Eimer, Danny McCrimmon, Ed Gerald / Live Session Produced by Ed Gerald / Remote: Harbor Light Mobile 1, Engineer George Eimer
Horn Arrangements by Von Kendrick Ginyard, Danny McCrimmon, and Vernon L. Bouknight / Synthesizer Programmed by Von Kendrick Ginyard
Songs Published through SESAC
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Jacket Made in Canada

GWER-1LP

STEREO

Lord Do It Again

outreach for christ choir

PASTOR JOSEPH SCOTT, JR.

OFC-42381

OFC - 42381
STEREO

Lord Do It Again

outreach for christ choir

All background vocals done by Outreach For Christ choir.

SIDE I OFC - 42381 - A

We Shall Overcome (P. Scott) 3:51
Leads: P. Scott, C. Bolden, L. Jones
Piano: R.E. Green
Organ: P. Scott
Drums: D. Wiley
Bass: R. Tate
Trumpet: P. Scott
Trombone: A. Brown

I Am Persuaded (P. Scott) 5:39
Leads: B. Gaines, C. Bolden
Piano: P. Scott
Organ: R.E. Green
Bass: R. Tate
Drums: S. Wiley
String Synth.: P. Scott

What About You (P. Scott) 3:28
Lead: L. Fuller
Piano: R.E. Green
Organ: P. Scott
Bass: R. Tate
Drums: D. Wiley

When I Get Inside The Gate (B. Maddred) 4:05
Lead: G.Green
Arr. by: R.E. Green
Piano: R.E. Green
Organ: R.E. Green
Drums: D. Wiley
Bass: R. Tate

In the Fall of 1977 God gave Pastor Scott a dream, an Outreach For Christ Ministries. Brother Charles Hood worked faithfully with him on this project and; after much sacrificing, Pastor Scott's brother, Paul Scott joined with him to organize an Outreach For Christ choir. On the 4th Sunday in April 1978 we went on radio with the Outreach For Christ Ministries. Today, we have a very talented staff ...Pastor Scott as president, Minister Paul Scott 1st vice-president and organist and Minister Jonathan Buckson as 2nd vice-president and Public Relations.
This album is another accomplishment in Pastor Scott's dream.

SIDE II 42381 - 8 LORD DO IT AGAIN, PASTOR JOSEPH SCOTT JR.

Outreach For Christ Ministries
939 Broadway - Camden, N.J. 08103
609-964-5443

Engineers: Frank Virtue
Meryann Virtue

Side I Recorded, Mixed & Manufactured by Virtue Studios
1618 N. Broad St.
Phila., Pa. 19121

Side II Recorded by O.F.C.

ONE STEP MORE

WITH

The Exciting Gospel Wonderlites

THE EXCITING WONDERLITES

SLP-999-001

SIDE ONE:

1. We Need A Savior.....5:13
   Soloist: Jerry McFadden
2. He Has Been.....3:37
   Soloist: Roni Perry
3. Jesus Is Love.....4:35
   Soloist: Evangelist A.G. White
4. One Step More.....5:21
   Soloists: A.C. White-Roni Perry

SIDE TWO

1. This We Ask Lord.....3:57
   Soloist: Jerry McFadden
2. I've Made A Change.....3:38
   Soloist: Jerry McFadden
3. It's Real It's Real.....4:37
   Soloist: Evangelist A.C. White
4. I Love You Jesus.....7:27
   Soloist: Evang. A.C. White

* Written By Chief Overseer Jackson
** Written By AL Jones

All songs written or arranged by Roni Perry

Produced by AL Jones

CREDITS:

Bass.....Willie Mitchell
Percussion.....Andrew Lewia
Piano.....Roni Perry(Minister of Music)

WONDERLITES:
Patricia Crockam-----Brenda Brinkley
Janice A. Hill-------Harry B. White

WHAT SHALL I RENDER UNTO THE LORD FOR ALL HIS BENEFITS TOWARDS ME?

This came from the heart of Evangeliat A.C. White, who began her spiritual life at a very early age, under the leadership of Biahop M. Martin, Paator and Founder of Life and Time of Jesua Apoatolic faith, Bklyn, N.Y. In later years, the Lord called Evangelist White to the Ministry, and to aing His Praises. She began to peraue her anointed Gifts from God,and it was not long before she organized the famoua Joyful Tones for Bishop M. Martin. In 1964 she became a member of the Ella Mitchell Enaemble,the Ella Mitchell, of the one and only famous Gospel All Stars of New York. Ella trained, taught and led Evangelist White out into the Professional Field of Gospel, thus being responaible for her to appear on many programs with some of our renown Gospel Singers,aome of whom have gone on to meet their maker(The late Ruth Davis, Clara Ward and Alex Bradford). She played an active role in"The Voice" a play directed by Ella Mitchell which was performed at the Academy of Music in Bklyn, N.Y. Inspiration also came to Sis. White from her lovely Aunt, famous Ruth Schofield. She gave up the race for a few years thinking it was not her thing. In 1968 she became a part of Emmanuel Pentecostal Church in Phila.,Pa. In 1972 she became a member of Headquarters Emmanuel Pentecostal Church in Lakewood,NJ,under the leadership of Chief Overseer C.F.(Jones) Jackson who greatly inspired her to pick up her Ministry and her singing career, at which point she became a member of the Superlative Gospel Choir and recorded with them "Man In The Middle". She is now a member of our Evangelistic Staff, and the Pastor of our Emmanuel Pentecostal Church in Red Bank, NJ. The Lord laid it on her heart to organize the Wonderlites which I was blessed to name on August 4, 1977. I am proud of this young woman, as I styled once a "Broken Vessel". Jesus picked up the pieces and put her togather again. Since you are Holy Ghost filled, water baptised in Jesus name, move on for Jesus, ONE STEP MORE Evangelist A.C. White and Wonderlites. You shall always have our prayers.

Your Leader in Christ Jesus,
Chief Overseer C.F.(Jones)Jackson

RONI-A-WONDER
The year 1970 was a great turn in Roni's life when the Lord graciously bestowed upon him the Gift of music to touch and stir the hearts of the Human Race through his voice and key-board of Black and White, who lived togather all their lives(the Piano).He started maturing in the work God anointed him to do, and started playing for the church choir and schools. He formed the Jr. Angelic Choir, the Roni Perry Ensemble, the Lakewood High School Gospel Choir, and presently the music coordinator for the Voices of Emmanuel of Red Bank, NJ, and M.B.C. Gospel Choir. Our hats are off to this God's little Wonder. Roni did the writing and arranging under the insperation of the Lord for The Wonderlites, and with the inspiration of his leader and Pastor, Dr. Albert Clayton of Macedonia Baptist Church of Lakewood, NJ. Thanks to Brother John Rogers and Sis. Bessie Collins who were also a light for him to see forward. Roni has made up his mind to let the Lord have his way and press toward a higher to the Gospel field.

With Love,
Evangelist A.C. White

JERRY-A-LITE
At a very early age Jerry found himself in the midst of a Saved People, and great parents who are membera of the Emmanuel Pentecostal Church of Lakewood, NJ. He was taught in the way of the Lord, was baptised in water in Jesus name, under the leadership of Chief Overseer C.F.(Jones) Jackson. Jerry was a member of the Superlative Gospel Choir and Director of the Youth Choir. He is presently Director of the Temperlettes of Robinsville, NJ and the McFadden Singers of Freehold, NJ. Being versatile in music, Jerry recorded with the Superlative Choir, sings in the School Choir, and performs in School Plays in the Freehold area. Thanks to the great parents, Mr. & Mrs. McFadden who have always pushed Jerry forward. The Lord has blessed us, THE WONDERLITES with our first Leader, who has such a God-Gifted voice.

With Love,
Evangelist A.C. White

Recorded At: GT Recording Studio, Long Branch, NJ Engineers: Tom & George Elliott

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PLS-2021

STEREO

麗歌唱片

ハイカラ節

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LUIS KALAFF

Y SUS ALEGRES DOMINICANOS

LOS REYES DEL MERENGUE

Side A

QUIEN SERA — Merengue
LA PALOMA YA VOLO — Merengue
TU ME GUSTAS — Merengue
MARIA DOLORES — Salve
EL HIGO Y LA CIRUELA — Merengue

Side B

LA TETERA — Merengue
LA PLANADORA — Merengue
HAY QUE GOZAR SALVE MUJERCITA — Merengue
TRIGUENITA — Merengue

y ISIDORO FLORES

422 064-1

PHILIPS

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·DIGITAL·JUKEBOX·

John Williams and the Boston Pops

If you're somewhere in the greying area of 30 to 65 years old, you may think the jukebox belongs to your youth. In fact, it belongs to your great-grandmother's. The Boston Pops Orchestra, who celebrated their centenary in 1984, are getting a jump on the hundredth birthday of another great American musical institution, the jukebox. Equipped with four listening tubes for patrons, it made its nickel-a-shot début in a San Francisco saloon in 1889. Advances in the art of amplification and declines in the fortunes of most Americans in the 1930's combined to popularise the coin-operated phonograph. Through World War II and two decades of postwar affluence, with technological improvements that permitted machines to offer 100 song selections rather than the old 24, the jukebox was the bubbling, flashing, chrome-covered focal and aural point of every self-respecting bowling alley, soda shop, and bar in America. A quarter could get you three personal favourites to play in public; even when inflation drove prices up, jukebox music was a great buy. *You* controlled what everyone else listened to; you were, for the moment, the DJ.

We grew up on jukeboxes just as we grew up on hamburgers and Cokes; we took the pulse of a place by what emanated from its jukebox. If you remember those days fondly, you must also remember when Hollywood supplied a lot of great music, when not only had you heard of the Oscar-nominated scores and songs, you could actually whistle them. As often as not, they became jukebox staples; frequently they outlasted the movies themselves. Occasionally a film and its music succeeded on equal terms: in 1952, John Huston's "Moulin Rouge" offered not only a marvellous portrait of an artist, but a terrific song by Georges Auric, "Where Is Your Heart." Five different versions of Sammy Fain's three-handkerchief "Love is a Many Splendored Thing" made it to the Hot 100 list in 1955, the year the William Holden-Jennifer Jones weepie was released. Alex North lost the Oscar to Fain, but his wistful "Unchained Melody," broke out from the forgettable prison epic "Unchained," to top the charts.

Henry Mancini won the 1962 Academy Award for the haunting title song of the disturbing chronicle of the ruined life of an alcoholic, "Days of Wine and Roses." Mancini teamed up with director Blake Edwards again just two years later, and produced the decidedly upbeat theme from the hilarious "Pink Panther." It didn't win an Oscar, but it did make it to the Top 40; it's also one of the most enduring and endearing movie themes ever. Manos Hadjidakis collected a statuette for his irresistible, lilting song from "Never on Sunday"; the previous year Max Steiner wrote a score for "A Summer Place" that outshone its shoddy surroundings. He didn't get an Oscar, but this theme was an enormous hit — it was No. 1 for nine weeks in 1960. Do you remember the plot of the Italian shockumentary "Mondo Cane"? No? But how about the song "More" by Ortolani and Oliviero? Definitely. Chances are the details, or even the outline, of the coming-of-age wartime romance "Summer of '42" have left you — but not Michel LeGrand's nostalgic score.

Jukeboxes were not, of course, fuelled by quarters and movie music alone. Harry James updated an 1898 Italian song by Albert Pestaloza, and made "Ciribiribin" into a great dance number. Could anyone fail with a rendition of that 1950's classic of Robert Maxwell, "Ebb Tide"? Or with Kurt Weill's sinuous "Mack the Knife," which rode the Top 40 courtesy of artists as diverse as Ella Fitzgerald, Bobby Darin, and Lawrence Welk? Mason William's "Classical Gas," written for guitars and symphony orchestra, was the Grammy-winning rage of 1968, a song the composer described as "part flamenco, part Flatt & Scruggs, part classical." Anything went in the eclectic, explosive 1960's: Antonio Carlos Jobim brought bossa nova to the United States, where it was greeted more enthusiastically than in his native Brazil, and hit it big with his flirty "Girl from Ipanema." The 1960's also brought Jimmy Webb's bittersweet country lament "By the Time I Get to Phoenix," the sassy, brassy "Tijuana Taxi" of Bud Coleman, and Gene Raskin's Russian-flavoured anthem of the decade, "Those Were the Days." Now you can relive the days of that dream machine — but the sound is better than ever and you don't need a stack of quarters to play.

Katrine Ames

John Williams (Photo: Michael Lutch)

422 064-1 PH

422 064-4

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Side 1:

1. **Those Were the Days** (Gene Raskin/arr. Glenn Osser) 2:58
2. **Never on Sunday** (Manos Hadjidakis/arr. Richard Hayman) 2:47
3. **More from "Mondo Cane"** (Riz Ortolani & G. Oliviero/arr. Richard Hayman) 3:31
4. **By the Time I get to Phoenix** (Jimmy Webb/arr. Richard Hayman) 2:30
5. **The Girl from Ipanema** (Antonio Carlos Jobim/arr. Patrick Hollenbeck) 3:18
6. **Summer of '42 (The Summer Knows)** (Michel Legrand/arr. Eric Knight) 3:49
7. **Mack the Knife** (Kurt Weill/arr. Jack Mason) 3:10
8. **Where Is Your Heart (from "Moulin Rouge")** (Georges Auric) 3:04
9. **Classical Gas** (Mason Williams/arr. Glenn Osser) 3:38

Side 2:

10. **Theme from "The Pink Panther"** (Henry Mancini/arr. Henry Mancini) 3:12
11. **Ebb Tide** (Robert Maxwell/arr. Angela Morley) 4:01
12. **Tijuana Taxi** (Ervan F. "Bud" Coleman/arr. Richard Hayman) 2:47
13. **Days of Wine and Roses** (Henry Mancini/arr. Richard Hayman) 3:29
14. **Theme from "A Summer Place"** (Max Steiner/arr. Lee Holderidge) 2:37
15. **Unchained Melody** (Alex North/arr. Lee Holderidge) 3:38
16. **Ciribiribin** (Albert Pestaloza/arr. Glenn Osser) 2:48
17. **Love is a Many Splendored Thing** (Sammy Fain/arr. Angela Morley) 3:28

Publishers 1, Essex Music, 1962, 1968, 2 Unart Music Corp , 1960/Llee Corp , 1960, 3 Ardmore & Beechwood, London, 1963/E a Marks, 1963, 4 EMP Co , 1967, 5 Vinicius Moraes Music/Carlos Jobim Music, 6 W a Music Corp , 1971, 7 Universal Edition, 1928/T a Harms, 1956, 8 Gower Music Inc , 9 Irving Music, 1967, 10 United Artists, Inc , 1963/Northridge Music, 1963, 11 Robbins Music, 1953, 12 Irving Music, 1965, 13 Witmark, 1962, 14 Witmark, 1959, 15 Fronk Music, 1955; 16 Garisch SpA, 17 Millers Music Corp., 1955/Twentieth Century Music

JOHN WILLIAMS AND THE BOSTON POPS ORCHESTRA

Artists and repertoire production: Erik Smith, Una Marchetti
Recording producer: John McClure
Balance engineer: Onno Scholtze
Recording engineer: John Newton
Tape editor: Amelia Rogers
Recorded: Boston, 6/1987

Design: Dennis Mukai

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STEREO

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PLAYS
BEETHOVEN: Minuet in G Major · SCHUBERT-LISZT: Erlkönig,
Columbia Records
Demonstration Not For Sale
M 34S4S
Side 1
Suggested Cuts
Length Of Cut
Rachmaninoff: Prelude in C-Sharp Minor, Op. 3 No. 2 4:22
Public Domain
Rachmaninoff: Prelude in G Major, Op. 32 3:30
Public Domain
Rachmaninoff: Prelude in G Minor, Op. 23 3:59
Public Domain
Scriabin: Etude, Op. 8 No. 11 4:36
Public Domain
Scriabin: Etude, Op. 8 No. 12 2:19
Public Domain
Khachaturian: Toccata 4:13
MCA Music, A Division of MCA, Inc. (ASCAP)
Prokofiev: March From "Love For Three Oranges" 1:36
Free in U.S.
Side 2
Suggested Cuts
Length Of Cut
Beethoven-Rachmaninoff: Turkish March From "The Ruins Of Athens" 2:45
Public Domain
Beethoven: Minuet in G Major 3:29
Public Domain
Chopin: Etude, Op. 25 No. 7 5:41
Public Domain
Schubert-Liszt: Gretchen Am Spinnrade 4:41
Public Domain
Schubert-Liszt: Erlkonig 5:05
Public Domain
Falla: Ritual Fire Dance From "El Amor Brujo" 3:35
S.G.A.E.
RECORDED IN ENGLAND

PRODUCED BY STEVEN EPSTEIN

ENCORES · LAZAR BERMAN

SIDE ONE

RACHMANINOFF: Prelude In C-Sharp Minor, Op. 3, No. 2; Prelude In G Major, Op. 32, No. 5; Prelude In G Minor, Op. 23, No. 5 • CHOPIN: Etude In C-Sharp Minor, Op. 25, No. 7
PROKOFIEV: March From "The Love For Three Oranges" • BEETHOVEN-RACHMANINOFF: Turkish March From "The Ruins Of Athens"

SIDE TWO

KHACHATURIAN: Toccata (ASCAP) • SCRIABIN: Etude In B-Flat Minor, Op. 8, No. 11; Etude In D-Sharp Minor, Op. 8, No. 12
SCHUBERT-LISZT: Gretchen am Spinnrade; Erlkönig • BEETHOVEN: Minuet In G Major • FALLA: Ritual Fire Dance From "El Amor Brujo" (S.G.A.E.)

SERGEI RACHMANINOFF (1873-1943)

PRELUDES

Rachmaninoff's twenty-four preludes for piano in all the major and minor keys differ from those of Chopin and Scriabin. Firstly, they are longer, more complex and more obviously virtuosic; secondly, they follow a quite different sequence of keys that does not adhere to the logical tonal pattern of fifths adopted by both Chopin and Scriabin; and thirdly, they were published separately rather than as an integral set. The C-sharp Minor Prelude appeared as the second of the Op. 3 Pieces, published in 1893 with a dedication to Arensky; the next ten, Op. 23, were issued in February 1903, dedicated to Rachmaninoff's cousin, the brilliant pianist and Liszt disciple Alexander Siloti; the final thirteen, Op. 32, were printed in September 1911. Rachmaninoff himself gave the first performance of the famous C-sharp Minor Prelude in Moscow on September 20, 1892, and he introduced the Op. 23 set at a concert given on February 10, 1903, again in Moscow. Of the three preludes played here, the G Major is an Elysian idyll of fragile beauty (and Borman has chosen to play the version usually performed by Rachmaninoff), while the G Minor is in the style of a march with well-defined rhythmic patterning, and a broad trio section is reminiscent of passages in the Second Concerto. Its fame is almost on a par with that of the dramatic C-sharp Minor, the rhetorical opening of which, together with its bell-like progressions, can be seen to contain much that, as early as 1892, was already quintessential of the mature Rachmaninoff. During his years as a concert pianist in America, few audiences would let him go before playing this prelude as an encore.

FREDERIC CHOPIN (1810-49)

ETUDE

Published in 1837 as one of twelve studies, Op. 25, and dedicated to Liszt's mistress, the Countess Marie d'Agoult, this C-sharp Minor essay is among the most poetic and tragic of the Chopin studies. A famous contemporary Stephen Heller wrote: "It engenders the sweetest sadness, the most enviable torments; and if in playing it one feels one's self insensibly drawn towards mournful and melancholy ideas, it is a disposition of the soul which I prefer to all others. . . . How I love those somber and mysterious dreams, and Chopin is the god who creates them."

SERGEI PROKOFIEV (1891-1953)

MARCH

In 1918 Prokofiev settled for a time in America. There, in 1919, he wrote his four-act opera, *The Love for Three Oranges*, setting a libretto by himself based on a dramatic fable by Carlo Gozzi. Produced on December 30, 1921, by the Chicago Opera Association, it was initially a failure, but the fantastical March (subsequently included in the Suite of six orchestral extracts) achieved considerable popularity and was later quoted in the *Cinderella* ballet. The piano version has long been a favorite encore choice.

LUDWIG VAN BEETHOVEN (1770-1827)

MINUET, TURKISH MARCH

Published in Vienna in January 1805 as the second of two "Sonates faciles," the two-movement G Major Sonata from Op. 49 dates from around 1795-96 (according to drafts in the so-called Kafka sketchbook now in the British Museum). The popular Minuet was later used as the basis of the fourth movement in the Septet of 1799-1800.

The incidental music to Kotzebue's epilogue, *The Ruins of Athens*, Op. 113, was composed in 1811 and was first performed on February 9, 1812, at the opening of the new theater in Pesth. Found to be "very original, excellent and worthy of its master," the Turkish March, on the same theme that Beethoven had used two years earlier in his Op. 76 Variations for piano, made up the fourth of the eight numbers and overture that had been composed. Popular as a piano duet as early as 1823 and later used by Liszt, the legendary Russian composer-pianist Anton Rubinstein (1830-94) transcribed it as a virtuoso solo piece. Subsequently Rachmaninoff adapted this Rubinstein version (recording it in 1925), and it is this later elaboration that Lazar Berman plays.

ARAM KHACHATURIAN (Born 1903)

TOCCATA

Khachaturian wrote his Toccata in 1932 while he was still a student of Miaskovsky at the Moscow Conservatory. Ostensibly in E-flat minor, its tonality is more modal than diatonic, while rhythmically it displays some unusual patterns, demonstrably derived from the folk music of Armenia and the trans-Caucasian region. A striking instance of this can be found as early as bar 5: Here each bar is divided into two groups of eight sixteenth-notes each which further subdivide into a fascinating hypnotic 3 + 3 + 2 structure (a device more than once encountered, of course, in Bartók, who also took it from folk models, *viz.*, the Bulgarian Dance No. 6 in *Mikrokosmos*). Other influences, if less exotic, are interesting nevertheless for telling us something about Khachaturian's early creative vocabulary: The Grieg Concerto is one favorite hunting ground; another is Rachmaninoff in his more lyrical vein (the *Andante espressivo* episode).

ALEXANDER SCRIABIN (1872-1915)

ETUDES

Scriabin's Twelve Etudes, Op. 8, were composed in 1894, and Nos. 7, 8, 11, and 12 were extensively revised before the music was published in 1895. At this time of his development Scriabin was heavily under the influence of Chopin (*cf.* the Twenty-Four Preludes, Op. 11), and it is the model of Chopin, rather than the *Transcendental Studies* of Liszt or Liapunov, or the studies in major and minor keys of Alkan, that provided the inspiration for this, the first of Scriabin's three sets of studies. No. 11, *Andante cantabile*, is a doleful piece, full of lingering melancholy: When the left and right hands later share the melodic material in a marvelously voiced duet projected over a harmonic accompaniment, Chopin's C-sharp Minor Etude from Op. 25 comes to mind as one possible inspirational source. The titanic D-sharp Minor Etude is a ferocious storm of sound, full of clangorous octaves and forcefully reiterated chords—a veritable tidal surge of power and drama.

FRANZ LISZT (1797-1828)

GRETCHEN AM SPINNRADE, ERLKÖNIG

Liszt transcribed fifty-eight of Schubert's songs for piano, in the process adapting their mood, their sentiments, and their texture into entirely pianistic terms and spreading their fame far beyond Vienna at a time when the originals were scarcely known outside the Hapsburg capital. Sometimes expanding on Schubert's ideas, sometimes curtailing his structures, sometimes coloring the music through changes in *tessitura* and through ornamental elaboration, these transcriptions are a constantly masterful display of Liszt's imaginative art, at once both creating anew and at the same time catching, in Humphrey Searle's words, "the very essence of Schubert" without ever contradicting the "freshness of Schubert's genius."

Both of the present transcriptions date from 1838 and were published that same year as part of a set of twelve *Gretchen*, in D minor, offers a fine example of combining an expressive melody with a florid accompaniment and a well-defined bass line. Liszt's solution was admirably simplistic. The G minor *Erlkönig* is by contrast a much more virtuosic realization of Schubert's Goethe vision, always dramatic yet wistfully lyrical, too. Technically the piece is famous for its extended use of repeated octave triplets requiring especially flexible wrist action and for its strong octave chordal writing in general. At the tempo *Presto agitato*, the challenge it imposes on the artist is considerable. It has long been a favorite Berman encore.

MANUEL DE FALLA (1876-1946)

RITUAL FIRE DANCE

Arguably the most famous of all encores, this comes from Falla's first ballet, *El Amor Brujo*, dating from 1914-15 and written for the gypsy dancer Pastora Imperio. Combining musical elements of genuinely ethnic origin (from early Christian, Moorish, and Arabic sources) with a vivid dramatization of Andalusian folk ritual, the *Fire Dance* remains to this day an evocative tableau full of theatrical rhetoric, declamatory statement, and an intense, driving sensualism. As a showpiece for the virtuoso pianist it stands unique. Arthur Rubinstein once showed us what could be done with it; Lazar Berman today shows us how exhilarating it can still be

— ATÈS OROA

Other albums by LAZAR BERMAN

RACHMANINOFF Piano Concerto No 3 in D Minor, Op 30 (London Symphony Orchestra; Claudio Abbado, Conductor) M 34540

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LISZT Sonata in B Minor; Venezia e Napoli, Mephisto Waltz No 1 in C Minor ... M 33927

LISZT The Twelve Transcendental Etudes, Hungarian Rhapsody No 3; Spanish Rhapsody ... M2 33928

Engineering · MIKE ROSS TREVOR, MILT CHERIN Recorded at CBS Recording Studios, London

Album design by ROBERT BIRO

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Lazar Berman at age 7.

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Mozart: Fantasia in D minor, K. 397

Berman: Mazurka

BTS 37

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MELODIYA

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Columbia Masterworks

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HERMITAGE

After Hours

WITH

THE FABULOUS TRENIERS

STEREOPHONIC SOUND

THE FABULOUS TRENIERS

A lat af superlatives have been tassed at the TRENIERS, 99.B% were well faunded. Since brather Claude started his first band at Alabama State College in 1941, the bays have been "breaking it up" an a number af cantinents. Whenever and whereever they have appeared the public has respanded mightily. This includes nat anly mast af the finest clubs in the cauntry, but alsa the theaters, radia and mare televisian appearances than can any langer be caunted.

There are a lat af talented family graups, but nane ta my mind that create the excitement af the TRENIERS. Whether they're creating saul with a tune like AFTER HOURS, ar praviding their particular type madness with AROUND THE WORLD IN EIGHTY DAYS, they are always the wild, swinging TRENIERS. Theirs is a happy saund and far the first time I feel this saund has been captured an record. This is prabably due in na small part ta their recarding "live" in the club where they were currently appearing. Everything is just as it's dane an stage . . . na rehearsal, na planning. Just start the tape and let the gaad times rall. Here yau have brisk, uninhibited entertainment as anly the racking, gyrating, dynamic TRENIERS can pravide.

Althaugh a number af shaws were recarded, these tunes shawcase the graup at their best. They were selected ta spatlight the versatility af all the brathers, Claude, Cliff, Buddy and nephew Skip. Of caurse, the vivid musical ideas af Gene Gilbeaux an piana and Dan Hill an bath alta and flute are superlative in themselves.

Dig if yau will Buddy Trenier and his fine baritane an SAN FRANCISCO and IN THE STILL OF THE NIGHT. Skip Trenier, a nephew, but certalnly fram the same mald as his uncles, breaks it up an LOVER COME BACK TO ME and shaws his fine ballad style an WHY. The twins, Cliff and Claude, are their fabulaus selves an BALDHEAD and CHARMAINE, as well as their bauntiful rhythmic backing af the whale set. The title tune AFTER HOURS, features Gene Gilbeaux an the great Avery Parrish perrenial, while the band "kicks" it with a bassa nava beat. Dan Hill, splendid with his feeling an STELLA BY STARLIGHT and PEOPLE WILL SAY WE'RE IN LOVE, brings what atherwise wauld be a small camba ta symphonic prapartians, helped in great measure by Walter "Chip" Cale an bass and a swinging Frank Shea an drums.

Wan't yau jain me **AFTER HOURS WITH THE FABULOUS TRENIERS?**

ED COOK
The Nassau Daddy
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THE RECORDINGS:

SIDE 1
ROCKING IS OUR BUSINESS
JAMBALAYA
STELLA BY STARLIGHT
CHARMAINE
BALDHEAD
WHY

SIDE 2
AFTER HOURS BOSSA NOVA
PEOPLE WILL SAY WE'RE IN LOVE
SAN FRANCISCO
AROUND THE WORLD IN EIGHTY DAYS
LOVER COME BACK TO ME
IN THE STILL OF THE NIGHT

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CHIP MERGOTT

Bridges

SIDE ONE

LET ME GET STRUCK BY LIGHTNING (3:44)
CHIP MERGOTT
Chip Mergott, electric guitar and solo, John Tropea, electric guitar;
Jeff Mironov, electric guitar, Chris Palmaro, piano,
Francisco Centeno, bass, Chris Parker, drums

GIRL ON THE HIGH WIRE (3:45)
CHIP MERGOTT
Chip Mergott, piano David Spinozza, electric and acoustic guitars,
Jay Leonhart bass, Chris Parker, drums, Chip Mergott, background vocals
Strings arranged and conducted by David Spinozza

SHE'S A RIDE (3:40)
CHIP MERGOTT
Chip Mergott, acoustic guitar; David Spinozza, electric guitar
and solo, Francisco Centeno, bass, Chris Parker, drums,
Jimmy Maelen, percussion

ROBERT JOHNSON (3:20)
CHIP MERGOTT
Chip Mergott, acoustic guitar; David Spinozza, electric guitar,
Hugh McCracken, harmonica, Francisco Centeno, bass,
Chris Parker, drums, Jimmy Maelen, percussion

NOVEMBER (3:10)
CHIP MERGOTT
Chip Mergott acoustic guitar; Chris Palmaro, electric piano,
Francisco Centeno, bass, Chris Parker, drums
Strings arranged and conducted by Al Gorgoni

SIDE TWO

LOVE ON THE REBOUND (3:15)
ALAN LE BOEUF
John Tropea, electric guitar; Richard Tee, electric and acoustic piano,
Francisco Centeno, bass, Rick Marotta drums
Background vocals—Ullanda McCullough, Lani Groves, Yvonne Lewis

STARDUST DRIVE (3:20)
CHIP MERGOTT
Chip Mergott piano, David Spinozza, electric guitar;
Michael Brecker, saxophone, Francisco Centeno, Bass, Chris Parker, drums
Background vocals—Chip Mergott

THREE GAMBLERS (7:28)
CHIP MERGOTT

a **JAI ALAI**-Chip Mergott, acoustic guitar and solo, Chris Palmaro, electric piano,
Francisco Centeno, bass, Barry Lazarowitz, drums

b **BLACK BEAUTY**-Chip Mergott, acoustic guitar and piano,
Francisco Centeno, bass, Barry Lazarowitz, drums
Strings arranged and conducted by Al Gorgoni

c. **ONE-EYED JACK**-Chip Mergott, acoustic guitar; Elliot Randell,
electric guitar and solo, Francisco Centeno, bass, Barry Lazarowitz, drums

DON'T BURN THE BRIDGES (3:45)
CHIP MERGOTT AND ALAN LE BOEUF
Chip Mergott, piano,
Strings arranged and conducted by David Spinozza

THANKS to Bill McGrath, Jamie Flynn, Steve Philp, Alan LeBoeuf and
Nick and Roxanne Mergott Special thanks to Peter Hay

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BY GARY CHESTER

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FOR AIRBORNE

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SONGS of the U.S. ANTIWAR MOVEMENT

sung by

Bill Frederick

Folkways Records

Comes Along Bill Frederick

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This is a Sing-In!
This is a Wry
Eye
On
The Number One Guy

AND HIS "OUR GANG COMEDY" IN WASHINGTON, INCLUDING: THE CYCLOPS OF STATE
THE DAFFY DWARF OF DEFENSE
THE PERENNIAL PYGMIES OF THE PENTAGON

☮

Up loose with an omnibus of irony. The irony of the U.S. Foreign Policy. The bewildering contradiction of U.S. objectives. The whole rollicking, frolicking game of "Deterrent" we've been playing for twenty-two years.

The drill is BILL . . . The flavor Folk Guitar. Each song is a Status-Punch. An Icon-O-Blast.

☮

"SHIP AHOY" was provoked at an anti-war demonstration. A heckler submitted that well honed ethereal question: "Sure we want out . . . but how do we get out?" "By boat," replied the demonstrators.

☮

"EMPTY" is an on-the-spot interview with the individual citizen of Vietnam and his dilemma; which is to live in spite of U.S. aid, and Marshal Ky's ambitions. Survival is his way of life. His modern history documents that his current war has endured for a hundred years.

☮

"THE DEAN RUSK SONG" sings for itself, but its touchstone is worth recasting: New York Times, January 26, 1966, page one . . . "WEARY, RUSK TELLS OF WORLD'S MISCHIEF." "Weary looking and harried, Secretary of State Dean Rusk offered the House Foreign Affairs Committee this wry comment on the troubles that beset him: 'The world is round. Only one third of the human beings are asleep at one time, and the other two thirds are awake and up to some mischief somewhere.' "

☮

"HITLER AIN'T DEAD" was generated during the Dominican crisis. LBJ received a rousing hand from 4,000 labor leaders, when he quoted a 19th Century Senator, George Frisbie Hoar: "I have seen the glories of art and architecture, and mountain and river. I have seen the sunset on the Jungfrau, and the full moon rise over Mont Blanc. But the fairest vision on which these eyes ever looked was the flag of my country in a foreign land."

☮

"JUST ANOTHER DAY" is a heart-blow in the solar region. Student demonstrations forced the Board of Trustees to get the University of Pennsylvania out of the Germ Warfare research business. The song grew out of the two year fight.

☮

"R. AND R." is G.I. jargon for 'Rest and Relaxation.' The G.I. in this song has a few comments to make, apropos of the status quo.

☮

"HANDS OFF" is dedicated to the G.I.'s courageous enough to oppose the war and take the consequences. Privates Petrick, Johnson, Mora, Samas, and Capt. Levy . . . and the many more to come.

☮

"QUIET SOUND" has an evocative and haunting melody. Bill's mother participated in a silent WSP demonstration in February, 1965, when the bombings of North Vietnam began. Since then the silence has declined.

☮

"AND FREEDOM TOO" is a Groove-In. President Eisenhower, in 1953, confided: "Now let us assume we lost Indo-China. If Indo-China goes, several things happen right away. The peninsula, the last bit of land hanging-on down there, would scarcely be defensible. The tin and tungsten that we so greatly value from that area would cease coming . . . So when the U.S. votes $400,000,000 to help that war, we are not voting a giveaway program. We are voting for the cheapest way that we can to prevent the occurrence of something that would be of a most terrible significance to the U.S.A., our security, our power and ability to get certain things we need from the riches of the Indo-Chinese territory and from South-East Asia."

☮

"EXPLOITATION BLUES" is what they have all over the world where the U.S. exports freedom and justice, and an equal opportunity to be napalmed in your yard.

☮

"HEY, HEY, L.B.J." is an offspring of the chant punctuating the April 15th Spring Mobilization in New York and San Francisco.

"HOW FAR HAVE WE COME" sums up two hundred years of American history.

☮

BILL FREDERICK is a twenty-four-year-old Philadelphian with a degree in physics. While working for his Ph.D. in molecular biology he has been writing, singing and publishing songs for countless teach-ins and rallies as well as coffee houses and colleges all around the Eastern Seaboard.

☮

To the young people who are beginning to voice their opposition to "Johnson's War," the songs will help them on the long marches. To the older people they will recognize the bright sharpness of the great Joe Hill of a generation ago.

☮

Joyce Ann Miller

CRISIS RECORDS • 1610 WANDERING DRIVE • MONTEREY PARK, CALIF., U.S.A.

Ronnie
Martell
Sings:

RONNIE MARTELL Sings: LIVE

As a child they said the kid had too much energy. He was never satisfied occupying his time as simply as the other neighborhood kids, and when he got into something he liked; man he took it to the limit. SAL CATAPANO gave his first vocal performance in the third grade at the RIPE OLD AGE of eight. Then he was described as "amazing", and "so cute". At twelve years old he became one of the original Newark Boys Chorus members. He leaped and bounded thru high school musicals, young rock groups, and was selected to sing as first tenor in the New Jersey State Regional Choir in 1972.

Since that time his complete and overwhelming involvement with music has enabled him to rapidly develop that which the Lord was so generous with — his talent. Of course we all realize that it takes much more than ones head in the clouds to not only professionally entertain — but to also be a cut above.

At the age of seventeen, Sal was introduced to an instrumental figure. Someone who would take his driving dreams and mold them into something real — to give them direction. Russ Marlo led the way. He made things happen. Russ is directly responsible for the transformation of a starry eyed kid to "Ronnie Martell — Class 1 Entertainer."

This album recorded live at Union High School Auditorium on January 24, 1976 is a good reflection on Sal's enthusiastic diversity, as well as his own composing ability. I listen to the kid's performance proudly, and have deep admiration for a truly great arranger — Artie Schroeck.

The kid has come a long way — but then I knew this would eventually happen fifteen years ago. Don't listen to me — I'm biased. Listen to this — LIVE . . .

Michael Caesar Catapano

Enjoy,
Mike C.

SIDE ONE

1. I'VE GOTTA BE ME
   (W. Marx)
2. A CHANGE IS GONNA COME
   (S. Cooke)
3. SHAKE ME, WAKE ME
   (B. Holland, E. Holland, L. Dozier)
4. SCARED OF LOVE
   (R. Martell)
5. FLOATER
   (R. Martell)
6. MALA FEMMENA
   (Toto)
7. GUAGLIONE
   (N. & G. Fanciulli)
8. MAMA
   (P. Brito, C. A. Bixio)

SIDE TWO

9. OUR DAY WILL COME
   (B. Hilliard, M. Garson)
10. FEELINGS
    (M. Albert)
11. FOX IN A BUSH
    (M. Petrillo, A. Cifelli)
12. NIGHTS ON BROADWAY
    (R. Gibb, M. Gibb, B. Gibb)
13. MARIA
    (L. Bernstein, S. Sondheim)
14. THIS IS MY LIFE
    (B. Canfora, A. Amurri)
15. LA LA PEACE SONG
    (J. Bristol)

Music Arranged By
ARTIE SCHROECK

Orchestra Conducted By
RUSS MARLO

THE HOLLYWOOD SAXONS

MEET

THE PARADONS

Mil-100
Long playing
Full fidelity

THE HOLLYWOOD SAXONS

MEET

THE PARADONS

SIDE ONE

1–IT'S YOU
(Stan Beverly)

2–I'M YOUR MAN
(Stan Beverly)

3–EVERYDAY'S A HOLIDAY
(Stan Beverly)

4–L. A. LOVER
(Stan Beverly)

5–IS IT TRUE?
(Motola-Orwig-Lewis)

6–ROCK AND ROLL SHOW
(Motola-Orwig-Lewis)

7–YES IT'S TRUE
(Stan Beverly-C. Taggert)

8–DIAMONDS
(Stan Beverly)

9–TROUBLE, TROUBLE
(Stan Beverly-C. Taggert)

SIDE TWO

1–DIAMONDS AND PEARLS
(West Tyler)

2–I WANT LOVE
(West Tyler)

3–TAKE ALL OF ME
(Tyler-Weldon-Powers-Myers)

4–SO FINE, SO FINE, SO FINE
(Tyler-Weldon-Powers-Myers)

5–I HAD A DREAM
(Tyler-Weldon-Powers-Myers)

6–NEVER, NEVER, NEVER
(Tyler-Weldon-Powers-Myers)

7–BELLS RING
(Tyler-Weldon-Myers-Powers-Scott)

8–NEVER AGAIN
(E. Scott)

9–THIS IS LOVE
(E. Scott)

10–PLEASE TELL ME
(Tyler-Weldon-Myers-Powers)

Mil-100
Long playing
Full fidelity

THE SHIELDS MEET THE PENTAGONS

Ten-1000
Long playing
Full fidelity

THE SHIELDS

SIDE ONE

1—YOU CHEATED
(Don Burch)

2—THAT'S THE WAY IT'S GONNA BE
(G. Motola-Hal Winn)

3—I'M SORRY NOW
(G. Motola-E. Brandt)

4—NATURE BOY
(Eden Ahbez)

5—PLAY THE GAME FAIR
(J. Beliin)

6—FARE THEE WELL, MY LOVE
(M. Boyd)

7—YOU'LL BE COMING HOME SOON
(G. Motola)

8—THE GIRL AROUND THE CORNER
(Pentagons)

9—SOME OTHER GUY
(F. Ervin)

10—BE MY GIRL
(F. Ervin)

MEET

SIDE TWO

1—I WONDER
(The Pentagons)

2—SHE'S MINE
(The Pentagons)

3—FOR A LOVE THAT IS MINE
(C. McGinnis)

4—I LIKE THE WAY YOU LOOK (AT ME)
(K. Goodloe)

5—SILLY DILLY
(T. Goodloe-James-McGinnis)

6—IT'S SPRING AGAIN
(K. Goodloe-Torrance)

7—TO BE LOVED (FOREVER)
(Kenneth Goodlie)

8—DOWN AT THE BEACH
(Carl McGinnis)

THE PENTAGONS

Ten-1000
Long playing
Full fidelity

KEVIN RALEIGH

When You
PLAY IT,
SAY IT!

INCLUDES
MOONLIGHT ON WATER
81874-1

Delusions of Grandeur

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SIDE ONE

ANYONE WITH A HEART*

MOONLIGHT ON WATER**

REAL LIFE*

I SHOULD'VE KNOWN BETTER***

THE ART OF WAR***

SIDE TWO

I'LL MAKE A DEAL WITH YOU*

YOU CAN LAUGH ABOUT IT NOW†

SOMEONE SPECIAL†

IS IT MY IMAGINATION†

I NEVER WANTED TO HURT YOU†

***PRODUCED BY KEVIN RALEIGH AND JEFF SILVERMAN**

****PRODUCED AND ENGINEERED BY PETER COLEMAN**

*****PRODUCED BY NEIL GERALDO**

†PRODUCED BY KEVIN RALEIGH AND FERNANDO SAUNDERS

PERSONAL MANAGEMENT SIDDONS & ASSOCIATES

Also available on Cassette and Compact Disc

81874 1

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ANYONE WITH A HEART
(CRAIG BALLER AND KIM FOWLEY)

ANYONE WITH A HEART COULD TELL YOU
ANYONE WITH A HEART COULD SEE
ANYONE WITH A HEART
COULD TELL, YOU KNOW

ANYONE WITH A HEART COULD TELL
LOOKS LIKE YOU'RE BROKEN DOWN AGAIN
ALWAYS LOOKIN' FOR A PLACE IN THE SUN
A LOVER WHO WILL BE YOUR FRIEND
ANYONE WITH A HEART
COULD TELL, YOU KNOW

STRAIGHTEN UP AND FLY RIGHT
WITH A LITTLE BIT OF LUCK
IT'S GONNA BE ALRIGHT
WHO KNOWS WHAT TOMORROW WILL FIND
MAYBE SOMEONE SPECIAL TO TREAT YOU RIGHT

(CHORUS)
ANYONE WITH A HEART COULD TELL YOU
ANYONE WITH A HEART COULD SEE
ALL YOU WANT IS SOMEONE TO LOVE YOU
ALL YOU NEED IS SOMEBODY TO PLEASE
SOMEBODY TO LOVE

HEY CINDERELLA, IF YOU CUT ME
YOU KNOW I'LL BLEED JUST LIKE YOU
I'M JUST LOST IN ALL MY DREAMS
WHEN THE BRIGHT LIGHTS FADE TO BLUE

(CHORUS)

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Engineered by Jeff Silverman
Bass Jeff Silvermen
Guitar Tim Pierce
Keyboards Phillip Shenale
Percussion Terriel Santiel
Mixed by Chris Lord Alge

MOONLIGHT ON WATER
(ANDY GOLDMARK/STEVE KIPNER)

WHAT'S GOIN' ON—DOWN ON THE PLANET
WHAT'S GOIN' ON—INSIDE OF YOUR PRETTY HEAD
WHAT'S LIFE WITHOUT A MERCEDES
AND THE NEED TO FEEL ADRENALINE

(PRE CHORUS)
IS IT BETTER THAN—MOONLIGHT ON WATER
IS IT BETTER THAN—SEX ON THE BEACH
THINK ABOUT US RIDING WILD HORSES
THINK ABOUT US, IT'S NOT OUT OF REACH

(CHORUS)
I'M HERE FOR YOU—NO MATTER WHERE YOU GO,
NO MATTER WHAT YOU DO
I'M HERE FOR YOU—WHEN LOVE'S A LONELY HEART,
WHO CAN YOU HOLD ON TO
I'M HERE FOR YOU—SIMPLE AS MY ARMS UNCOMPLICATED
I AM—FOR YOU—I AM

WHO'S GONNA BE—THE COMPETITION
WHO'S NEXT IN LINE—FOR PROMOTION, BABE
EVERYDAY THE REAL WORLD IS FADING
SPINNING OUT ON THE WHEEL OF FORTUNE BUT

(PRE CHORUS)

(CHORUS)

YOU'VE BEEN WORKIN' SO HARD, DO YOU KNOW IT, BABE
YOU DON'T UNDERSTAND WHAT I WANT FROM YOU
INSTEAD OF DREAMING 'BOUT ALL THAT MONEY
WE GOT MUCH SIMPLER THINGS TO DO

MOONLIGHT ON WATER
SEX ON THE BEACH
THINK ABOUT US RIDING WILD HORSES
THINK ABOUT US—I'M NOT OUT OF REACH, BABE

(CHORUS)

I AM—FOR YOU—I AM,
BUT YOU WORRY 'BOUT THE WRONG THINGS

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Drums Pat Mastelotto
Guitar Tim Pierce
Keyboards Bill Meyers
Mixed by Peter Coleman

REAL LIFE
(KEVIN RALEIGH)

YOU SAY YOU WANT TO BE A BIG MAN
JUST LIKE THE ONES YOU WATCH ON T.V
BIG AND MEAN WITH ALL THE RIGHT ANSWERS
THE KIND THAT MAKES THE YOUNG GIRLS DREAM
REAL LIFE
IN REAL LIFE IT'S NOT THAT EASY
IT DOESN'T ALWAYS WORK THAT WAY
THE GOOD GUYS AREN'T ALWAYS WINNERS
THE BAD GUYS DON'T ALWAYS PAY
IN REAL LIFE, REAL LIFE
WELCOME TO THE REAL WORLD

(CHORUS)
IN REAL LIFE
WE TAKE WHAT WE'RE GIVEN
WE LOVE AND HATE
AND WE PRAY WE'RE FORGIVEN
WELCOME TO THE REAL WORLD

IN REAL LIFE YOU CAN'T KEEP TALKIN'
TALK IS CHEAP
WHAT YOU GONNA DO
YOU GOTTA GET UP AND JUST START WALKIN'
'CAUSE NOBODY'S GONNA CARRY YOU
IN REAL LIFE, REAL LIFE, REAL LIFE
WELCOME TO THE REAL WORLD

(CHORUS)
IN REAL LIFE
WE TAKE WHAT WE'RE GIVEN
WE LOVE AND HATE
AND WE PRAY WE'RE FORGIVEN
IN REAL LIFE
WE WORK FOR OUR LIVING
AND THE JUST REWARD
COMES TO THOSE WHO ARE DRIVEN

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Bass Jeff Silvermen
Guitar Tim Pierce
Keyboards Mark Ross
Percussion Tim Aller
Mixed by Chris Lord Alge

I SHOULD'VE KNOWN BETTER
(KEVIN RALEIGH)

I SHOULD'VE KNOWN BETTER
SHOULD'VE KNOWN RIGHT FROM THE START
I SHOULD'VE SEEN IT IN YOUR EYES
YOU WERE SHOOTIN' STRAIGHT FOR THE HEART
I SHOULD'VE COVERED MY EARS
SO I COULDN'T HEAR THE SIREN'S SONG
I SHOULD'VE KNOWN BETTER
WITH A GIRL LIKE YOU

I KNOW GIRLS LIKE YOU
THEY CHEW YOU UP AND SPIT YOU OUT
THEY SUCK THE LIFE RIGHT OUT OF YOU
AND THEN THEY CLOSE OUT THEIR ACCOUNT
I SHOULD'VE KNOWN BETTER
THAN TO FALL DOWN FOR YOU

(CHORUS)
I SHOULD'VE KNOWN BETTER
BUT, NO, I KISSED YOUR LIPS
I SHOULD'VE KNOWN BETTER
BUT IT NEVER FELT LIKE THIS
I SHOULD'VE KNOWN BETTER
BUT, NO, I HAD TO TOUCH YOU
AND I SHOULD'VE KNOWN BETTER
BUT I COULDN'T RESIST

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Engineered by Tom Lord Alge
Bass Fernando Saunders
Drums J T Lewis
Guitar Denny Powers
Keyboards Charlie Giordano and Kevin Raleigh
Mixed by Eric "E T" Thorngren

THE ART OF WAR
(KEVIN RALEIGH)

THERE'S FIRE IN THE STREETS
THERE'S GONNA BE A SHOWDOWN
WHEN VICTORY IS COMPLETE
WE'LL MOVE ON TO THE NEXT TOWN
THERE CAN BE NO RETREAT
WE'RE JUST GONNA MOW 'EM DOWN
STACK 'EM UP REAL NEAT
SAY A PRAYER AND
PUT 'EM IN THE GROUND

AND WE KNOW WE'RE RIGHT
'CAUSE GOD'S ON OUR SIDE
THAT'S WHY WE FIGHT
THAT'S WHY OUR FATHERS DIED
GLORY TO THE FLAG
WE ALL TAKE OUR TURN
THANK GOD FOR MAKING
AN ENEMY THAT BURNS

(CHORUS)
IT'S THE ART OF WAR
THE ART OF WAR
NOT FOR THE MONEY
NOT FOR THE FAME, IT'S FOR THE ART
IT'S FOR THE ART OF WAR

CHILDREN HAVE TO DIE
'CAUSE THEY GROW UP TO BE THE ENEMY
MOTHERS SIT AND CRY
WE PUT 'EM OUT OF THEIR MISERY
LET THE ROCKETS FLY
IT'S ALL PART OF THE STRATEGY
BRIMSTONE AND FIRE
IN LIVING COLOR FOR ALL TO SEE

AND WE KNOW WE'RE RIGHT
'CAUSE GOD'S ON OUR SIDE
THAT'S WHY WE FIGHT
THAT'S WHY OUR FATHERS DIED
GLORY TO THE FLAG
WE ALL TAKE OUR TURN
THANK GOD FOR MAKING
AN ENEMY THAT BURNS

(CHORUS)
IT'S THE ART OF WAR
THE ART OF WAR
NOT FOR THE MONEY
NOT FOR THE FAME, IT'S FOR THE ART
IT'S FOR THE ART OF WAR

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Bass Fernando Saunders
Drums J T Lewis
Guitar Danny Powers
Keyboards Charlie Giordano and Kevin Raleigh
Mixed by Ed Thacker

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I'LL MAKE A DEAL WITH YOU

(KEVIN RALEIGH, NOEL LEVITSKY, JEFF SILVERMAN)

I'LL MAKE A DEAL WITH YOU
SAY THE WORD AND I'LL BE GONE FOREVER
I KNOW WHAT I PUT YOU THROUGH
BACK WHEN WE WERE TOGETHER

I MADE A BIG MISTAKE
A TERRIBLE MISTAKE
AND I DON'T KNOW WHAT TO DO
I LET MY PRIDE TAKE YOUR PLACE
NOW I JUST KEEP MISSING YOU

(CHORUS)
I'LL MAKE A DEAL WITH YOU
IF YOU GIVE ME JUST ONE MORE CHANCE
I'LL BE YOUR DREAM COME TRUE
YOUR FUTURE AND YOUR PAST
CAUSE I STILL WANT YOU
I CAN'T LET YOU GO

LIKE A FRIGHTENED CHILD
I WANT TO RUN TO YOU
TO THE SHELTER OF YOUR SMILE
AND THE THRILL OF LYING NEXT TO YOU
PLEASE TRY TO UNDERSTAND
I WAS SO YOUNG AND PROUD BACK THEN
I NEVER KNEW WHAT I HAD
BUT I KNOW I WANT IT BACK AGAIN

(CHORUS)

(BRIDGE)
AND IF MY WORDS AREN'T TRUE
IF I JUST DON'T GIVE
WHAT I'VE PROMISED YOU
IF I COME ON TOO STRONG
SAY THE WORD AND I'LL BE GONE

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Engineered by Jeff Silverman
Bass Jeff Silverman
Guitar Tim Pierce
Keyboards Phillip Shenale
Percussion Ternal Sentiel
Mixed by Chris Lord Alge

YOU CAN LAUGH ABOUT IT NOW

(KEVIN RALEIGH)

YOU CAN LAUGH ABOUT IT NOW
NOW THAT YOU KNOW HOW
IT FEELS TO BE IN LOVE
AND YOU CAN TELL YOUR TALE
TO ALL THE LONELY SOULS
'CAUSE YOU KNOW THAT'S THE KIND OF THING
DREAMS ARE MADE OF
AND I KNOW SOMETIMES YOU'D
HURT SO BAD INSIDE
WITH A HUNGER FOR THE LOVE
YOU COULD NOT FIND
OH BUT THEN OUT OF THE SHADOWS IT APPEARS
AND IT FEELS SO GOOD, YES IT FEELS SO GOOD
TO HAVE YOU HERE

(CHORUS)
YOU CAN LAUGH ABOUT IT NOW
'CAUSE YOU KNOW EVERYTHING IS ALRIGHT
YOU CAN LAUGH ABOUT IT NOW
NOW THAT I'M HOLDING YOU TIGHT

IN THIS GAME OF GIVE AND TAKE YOU STAND
WITH YOUR HEART PINNED TO YOUR SLEEVE
AND YOU WAIT
AND WHEN THE LONELINESS
STARTS TEARIN' YOU APART
YOU CAN'T HELP BUT WONDERING IF IT
MAY BE TOO LATE
THEN AT THAT UNEXPECTED MOMENT
OUR EYES MEET
AND WITHOUT A SOUND OR TOUCH
WE FEEL THE HEAT
AND SO AFTER ALL THAT SADNESS
THERE IS LIFE
AND IT FEELS SO GOOD
YES IT FEELS SO GOOD
TO BE WITH YOU TONIGHT

(CHORUS)
YOU CAN LAUGH ABOUT IT NOW
'CAUSE YOU KNOW EVERYTHING IS ALRIGHT
YOU CAN LAUGH ABOUT IT NOW
NOW THAT I'M HOLDING YOU TIGHT

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Engineered by Roger Moutenot
Bass Fernando Saunders
Drums Steve Ferrone
Guitar Denny Powers
Keyboards Kevin Raleigh
Percussion Arno Lucas
Mixed by Eric "E.T." Thorngren

SOMEONE SPECIAL

(KEVIN RALEIGH)

DON'T BE ANGRY
DON'T SHED NO TEARS BECAUSE OF ME
I'LL BE FORGOTTEN
THERE'LL BE BETTER MEN, YOU'LL SEE

DON'T BE ANGRY
DON'T SHED NO TEARS BECAUSE OF ME
I'LL BE FORGOTTEN
THERE'LL BE BETTER MEN, YOU'LL SEE
HORDS OF HOPEFUL ROMEOS
ALWAYS ONE STEP FROM YOUR DOOR
I'LL BE FORGOTTEN
'CAUSE OH YOU DESERVE SO MUCH MORE

(CHORUS)
SAVE IT FOR SOMEONE SPECIAL
NOT SOMEONE LIKE ME

DON'T GO CRAZY
DON'T TEAR YOUR HEART OUT OVER ME
'CAUSE THERE IS NO FUTURE HERE
IT'S JUST A WASTED FANTASY
IT'S ALL JUST LIKE A BAD DREAM
IT'S GONE WHEN YOU AWAKE
LOVE SHOULD BE GIVEN
IT'S NOT THERE FOR SOMEONE TO TAKE

(CHORUS)
SAVE IT FOR SOMEONE SPECIAL
DON'T WASTE YOUR LOVE ON ME
SAVE IT FOR SOMEONE SPECIAL
NOT SOMEONE LIKE ME

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Bass Fernando Saunders
Drums J.T. Lewis
Guitar Denny Powers
Keyboards Kevin Raleigh
Percussion Arno Lucas
Mixed by Eric "E.T." Thorngren

IS IT MY IMAGINATION

(KEVIN RALEIGH)

IT'S OH SO SUBTLE
THE NAKED EYE CAN BARELY SEE
BUT SOMETHING'S DIFFERENT
I FEEL IT WHEN YOU'RE TOUCHIN' ME
OH NO NO THIS CAN'T BE
IT'S JUST MY HEART
PLAYIN' CRUEL TRICKS ON ME
I MUST BE GOIN' CRAZY

(CHORUS)
IS IT MY IMAGINATION
OR IS SOMETHING MISSING FROM YOUR KISS
IS IT MY IMAGINATION
AM I DREAMING THIS
ARE THESE JUST A FOOL'S SUSPICIONS
OH TELL ME CAN IT REALLY BE TRUE
IS IT MY IMAGINATION
OR AM I LOSING YOU

IS IT INTUITION
OR JUST MY INSECURITY
HAVE YOU REALLY BEEN THAT BUSY
OR ARE YOU JUST AVOIDING ME
OH NO NO THIS CAN'T BE
IT'S JUST MY HEART
PLAYIN' CRUEL TRICKS ON ME
I MUST BE GOIN' CRAZY

(CHORUS)
IS IT MY IMAGINATION
OR IS SOMETHING MISSING FROM YOUR KISS
IS IT MY IMAGINATION
AM I DREAMING THIS
ARE THESE JUST A FOOL'S SUSPICIONS
OH TELL ME CAN IT REALLY BE TRUE
IS IT MY IMAGINATION
OR AM I LOSING YOU

I CAN'T STAND IT, NO I CAN'T STAND IT
YOU JUST DON'T KNOW WHAT I'M GOIN' THROUGH
INSIDE I'M DYING JUST TO
COME RIGHT OUT AND ASK YOU
BUT I'M SO AFRAID
THAT YOU'LL SAY IT'S TRUE
AND I DON'T KNOW WHAT I'LL DO
IF I'M LOSING YOU

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Bass Fernando Saunders
Drums J.T. Lewis
Guitar Danny Powers
Keyboards Kevin Raleigh
Percussion Arno Lucas
Mixed by Eric "E.T." Thorngren

I NEVER WANTED TO HURT YOU

(KEVIN RALEIGH)

SAVE YOURSELF
GO AHEAD AND RUN FOR COVER
GET YOURSELF OUT WHILE THE GETTIN'S GOOD
SAVE YOURSELF
NO SENSE IN FOOLIN' ONE ANOTHER
THIS JUST AIN'T WORKIN' LIKE WE'D HOPED IT WOULD

'CAUSE YOU WERE WRONG
THINKIN' THAT I COULD CARE FOR SOMEONE
I PUSH YOU DOWN AND YOU JUST
COME BACK FOR MORE
ALL ALONG
YOU'RE THINKIN' SOMEHOW OF CHANGIN' ME
BUT YOU AIN'T SEEIN' NOTHIN'
THAT YOU AIN'T SEEN BEFORE

(CHORUS)
NOW I NEVER WANTED TO HURT YOU
I ONLY PRAY THAT YOU'LL FORGIVE ME
FOR WHAT I PUT YOU THROUGH

SAVE YOURSELF
WHILE THERE ARE STILL SURVIVORS
GET THE WOMEN AND CHILDREN OUT FIRST
SAVE YOURSELF
DON'T HESITATE
BEFORE THINGS GET MUCH BETTER
THEY COULD GET MUCH WORSE

I WAS WRONG
THINKIN' THAT I COULD CARE FOR SOMEONE
I KEEP TRYIN' BUT IT'S JUST BEEN TOO LONG
BUT YOU BETTER BELIEVE
IF I COULD CHANGE
YOU'D BE THE ONE WORTH CHANGIN' FOR
THE LAST THING THAT I'LL TELL YOU
AS YOU WALK OUT THE DOOR IS

(CHORUS)
I NEVER WANTED TO HURT YOU
AND I NEVER WANTED TO DO
ALL THOSE THINGS THAT I DID TO YOU
I NEVER WANTED TO HURT YOU
AND I ONLY PRAY THAT YOU'LL FORGIVE ME
FOR WHAT I PUT YOU THROUGH

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Engineered by Roger Moutenot
Bass. Fernando Saunders
Drums: J.T. Lewis
Guitar: Danny Powers
Keyboards. Kevin Raleigh
Percussion. Arno Lucas
Mixed by Eric "E.T." Thorngren

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Additional background vocals: Frank Link, Fernando Saunders, Denny Powers, Jeff Silverman, Vikki Watson, Mona Lisa Young and Tully Winfield
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This album is dedicated to the memory of Walter Vuchukovich

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THE CHARGERS SING

HOLIDAY HALFTIME

MANLIUS RECORDS

STEREO

NATIONAL FOOTBALL LEAGUE PLAYERS

You'll be hearing some of your favorite holiday songs, like: "Deck the Halls" · "All I Want for Christmas Is My Two Front Teeth" "Winter Wonderland" · "Frosty the Snowman" · "Jingle Bells" · "We Wish You A Merry Christmas" · "Rudolf The Red-Nosed Reindeer" · "Santa Claus Is Coming to Town" · "A Tropical Winter" and "Auld Lang Syne."

MIKE TATICH PRESENTS THE CHARGERS SINGING

HOLIDAY HALFTIME

The idea for this album started over a few bars of "Jingle Bells" in the shower early one February morning. That was the easy part. Have you ever tried getting financial backing for several tons of footballers singing "All I Want for Christmas Is My Two Front Teeth" and other assorted evergreens? That was not easy.

After several polite turn-downs and some outright laughs I found an old college roommate who had saved up for just such a trip into the unknown. We were on our way, and I called in Jacques Urbont, composer of scores for "Mission Impossible" and "Mannix" to do the musical arrangements. After explaining to Jacques, who is not the world's most avid football fan, that the ball was black and white and round, I sang a little of "Winter Wonderland" to demonstrate just how the players might sound. He didn't believe it. A from the heart version of "Frosty the Snowman" convinced him. Jacques is an accomplished musician. We needed one. The result is fantastic.

Once we had the music recorded Jacques and I started out across the country in one direction. In another went associate producer Nick Nicholson, sound engineer John Sadler and Jack French, who is Liza Minnelli's conductor and used to somewhat different musical tone than you will hear. In all, we travelled over 25,000 miles and recorded the voices of more than 1,000 football players.

At first the players were reluctant to sing out, but once they listened to a playback and realized they didn't sound like a chorus of Quasimodos, the album began to take shape. To a team they rebelled at singing "A Tropical Winter," the song Jacques and I wrote just for the album. But after a few rehearsals we were ready for a take within a half hour in every city from Los Angeles to Boston. They were really surprised at the sound of their voices and, so were the newspaper and television reporters who came to listen. You'll be surprised, too. It's a great sound.

A lot of credit for the success of this album goes to Jacques Urbont and Jack French for the musical contributions and to the rest of the crew for a top job on a tough road trip. But the real stars of the album are the players of the National Football League who were called on to do something way out of their element and they did and did it well. A special hand goes to Mal Kennedy, Business Affairs Director of the Player's Association, who helped put it all together and especially to the player reps who herded their often dubious teammates into sound studios across the country to attempt the unknown and give you this album.

Now, from all of us at Manlius Records and from all of the players in the National Football League, we wish you a very happy holiday season.

—Mike Tatich

Album arranged, conducted and produced by Jacques Urbont
Associate Conductor—Jack French
Associate Producer—Charles G. Nicholson
Recording Engineer—John Sadler, Sadler Recording
Production Assistants: Jeanie Jay England and Cherri Shaw
Cover Design—Walter Boppert

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Elizabethan LOVE SONGS

and harpsichord pieces

hugues CUENOD
tenor

claude jean CHIASSON
harpsichord

Lyrichord
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LL-37

ELIZABETHAN LOVE SONGS

and Harpsichord pieces

HUGUES CUENOD, *tenor* • CLAUDE JEAN CHIASSON, *harpsichord*

Program

When Laure Smiles	Philip Rosseter (Pub. 1601)
Goliardo*	John Bull (1562-1628)
Go To Bed, Sweet Muse	Robert Jones (Pub. 1608)
Alman	Robert Johnson (1569-1633)
Sweet Kate	Robert Jones (Pub. 1608)
The Lord of Salisbury his Pavin*	Orlando Gibbons (1583-1625)
Underneath a Cypress Tree	Francis Pilkington (Pub. 1605)
The King's Morisco	Anon.
Weep You No More, Sad Fountaines	John Dowland (1563-1626)
Fayne Would I Wed	Richard Farnaby (N. D.)

* * *

Drink To Me Only With Thine Eyes	Verses by Ben Jonson
Have You Seen But a Whyte Lilly Grow	set anonymously
The Falle of the Leafe (Autumn)	
The Primerose	Martin Peerson (1592-1650)
Sorrow, Sorrow Stay	John Dowland
Tower Hill	Giles Farnaby (1569-?—1598-?)
Why Dost Thou Turn Away	Giles Earles' Manuscript (1615)
Giles Farnaby's Dreame	Giles Farnaby
Now, O Now, I Needs Must Part	John Dowland
A Toye	Anon.
Away With These Self-loving Lads	John Dowland

* * *

All harpsichord pieces come from the *Fitzwilliam Virginal Book Vol. II*, except for two marked * which can be found in "Parthenia—or the first musicke that ever was printed for Virginalls."

* * *

HUGUES CUENOD

Cuenod is by now widely known in this country, though his acclaim rests mostly on a series of superlative recordings made for various record companies. He is Swiss by birth, travelling from that centrally located country continuously over the face of Europe to fulfill his singing engagements. He first came to major attention on this side of the ocean as a participant in the notable Monteverdi album directed by Nadia Boulanger during the 1930s. His range encompasses lieder, oratorios, and opera, but his specialty is chamber music.

Stravinsky invited him to the United States to participate in the premiere performance and recording of his new *Cantata*. He will then spend some time in England to give a series of broadcasts of Elizabethan music over BBC.

CLAUDE JEAN CHIASSON

Harpsichordist, pianist, organist, and scholar, Chiasson has devoted the last twenty years to concert tours and to the reconstruction of the harpsichord, refining his designs after the great schools of Ruckers, Couchet, and Taskin. His present instrument represents the finest example to come from his workshop. He has previously recorded for Lyrichord Couperin's best harpsichord music (LL12), and a record of French Masters of the Harpsichord, presenting the best of French music other than that of Couperin (LL19).

SIDE 1

When Laura Smiles

When Laure smiles,
Her sight revives,
Both night and day.
The Earth and Heaven,
Views with delight,
Her wanton play.
And her speech with everlasting musicke doth repaire,
The cruel wounds of sorrow, and untam'd despaire.

The Spirits
That remaine
In floating air;
Affect for pastime,
To untwine
Her tressed haire.
And the birds think sweete Aurore, morning's Queene, doth shine
From her bright sphere, when Laure shows her looks divine.

Diana's eyes
Are not adorned
With greater power
Than Laure's when
She lifts awhile,
For sport to loure.
But when she her eyes encloseth, blindnesse doth appeare
The chiefest grace of beautie sweetly seeled there.

Go To Bed, Sweete Muse

Go to bed, sweete muse, take thy rest;
Let not thy soul be so oppressed;
Though she deny thee,
She doth but trie thee,
Whether thy minde will ever prove unkinde,
O love is but a bitter sweete jest

Muse not upon her smiling lookes,
Think that they are but baited hookes;
Love is a fancy,
Love is a frenzy,
Let not a toy than breed thee such annoy;
But leave to look upon such fond bookes.

Learne to forget such idle toys,
Fitter for youths and youthful boys;
Let not one sweete smile
Thy true love beguile,
Let not a frowne for ever cast thee downe;
Then sleepe, and go to bed in these joys.

Sweet Kate

Sweet Kate, of late
Ran away and left me plaining;
"Abide", I cried,
"Or I die with thy disdaining."
"Ha! Ha! Ha!" quoth she,
"Gladly would I see,
Any man to die with loving
Never any yet
Died of such a fitte,
Neither have I fear of Proving."

"Unkinde, I finde
Thy delight is in tormenting,
Abide", I cried
"Or I die with my consenting."
"Ta! Ta! Ta!" quoth she,
"Make no fool of me,
Men I know have oaths at pleasure;
But their hopes attained,
They betray they feigned,
And their oaths are kept at leisure."

Her words, like swords,
Cut my sorry heart in sunder;
Her floats, with doubts,
Keep my heart affections under;
"Ta! Ta! Ta!" quoth she,
"What a fools is he
Stands in awe of once denying!"
Cause I had enough,
To become more rough,
So I did, O happy trying.

Underneath a Cypress Tree

Underneath a cypress tree, the Queen of Love sat mourning;
Ceiling downe the rosie wreaths her heav'nly brow adorning,
Quenching fiery sighes with teares, but yet her heart still burning.

For within the shady mourne, the cause of her complaining,
Mirrha's Sonne the leafy bowers did haunt, her love disdaining;
Counting all her true desires, in his fond thoughts but feining.

Stint thy teers, faire sea-borne queene, and grief in vain lamented;
When desire hath burnt his heart that thee hath discontented;
Then, too late, the scorne of youth, by age shall be repented.

Weep You No More, Sad Fountaines

Weep you no more, sad fountaines,
What need you flow so fast?
Looke how the snowie mountaines
Heav'n's sun doth gently waste.
But my sun's heav'nly eyes
View not your weeping,
That now lies sleeping,
Now softly lies sleeping.

SIDE 2

To Celia

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.

I sent thee late a rosy wreath,
Not so much honouring thee
As giving it a hope that there
It could not wither'd be;
But thou thereon didst only breathe,
And sent'st it back to me;
Since when it grows, and smells, I swear,
Not of itself but thee!

Have You Seen But A Whyte Lily Grow

Have you seen but a whyte lily grow
Before rude hands have touch'd it?
Have you mark'd but the fall of the snow
Before the earth hath smutch'd it?
Have you felt the wool of the beaver,
Or swan's down ever?
Or have smelt of the bud of the brier,
Or the nard in the fire?
Or have tasted the bag of the bee?
O so whyte, O so soft, O so sweet is she!

Sorrow, Sorrow, Stay

Sorrow, sorrow, stay, lend true repentant teares
To a woeful, wretched wight;
Hence! Despaire, with thy tormenting feares
Do not my poor heart affright,
Pity! Help me now or never.
Marke me not to endless paine,
Alas I am condemned ever.
No hope there doth remain,
But downe I fall,
And arise I never shall.

Why Dost Thou Turn Away

"Why dost thou turn away, fair mayde?
Shall I be loveless ever?"
"Swain! O I have heard it said,
That thou did'st love me never!"

"Echo! Thou lyest, thou lyest, thou lyest,
I have loved thee truest of any;"
"Away! false men, I know thou lov'st,
I know thou lov'st too many!"

"Shall I for all my vowes and teares,
Be thus rejected ever?"
"The foole, he always jealous weares,
Yet is he constant never."

"Echo! Thou lyest, thou lyest, thou lyest,
I have loved thee, most ungrateful;"
"The man that once his friend doth wrong,
His cause is ever hateful."

Now, O Now, I Needs Must Part

Now, O now, I needs must part,
Parting though I absent mourne,
Absence can no joy empart,
Joy once fled, cannot returne.
Sad despaire doth drive me hence,
This despaire unkindnesse sends;
If that parting be offence,
It is she which thus offends.

Deare, when I from thee am gone,
Gone are all my joyes at once;
I loved thee, and thee alone,
In whose love I joyed once.
And although your sight I leave,
Sight wherein my joyes do lie,
Till that death do sense bereave,
Never shall affection die.

Deare, if I do not returne,
Love and I should die together.
For my absence never mourne,
Whom you might have joyed ever.
Part we must, though now I die,
Die I do to part with you;
Him despaire doth cause to lie,
Who both lived and dieth true.

Away With These Self-loving Lads

Away with these self-loving lads
Whom Cupid's arrow never glads.
Away, pour soules that sigh and weepe
In love of them that lie and sleepe;
For Cupid is a meadow god,
And forceth none to kiss the rod.

God Cupid's shaft, like destinie,
Doth either good or ill decree;
Desert is borne out of his bow,
Reward upon his foot doth go.
What fooles are they that have not knowne
That love likes no lows but his owne!

My songs they be of Cynthia's praise,
I wear her rings on holidays.
On every tree I write her name,
And ev'ry day I read the same;
Where honour Cupid's rival is,
There miracles are seen of his.

The worth that worthinesse should move
Is love, which is the bow of love.
And love as well the foster can
As can the mighty nobleman.
Sweet Saint, 'tis true you worthy be,
Yet without love nought worth to me.

Lyrichord Discs, Inc., 464 West 51st Street, New York 19, N. Y.

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DIMITRIS SGOUROS
Brahms · Schumann

With this album Angel Records introduces for the first time on its label the brilliant, 14-year-old, Athens-born pianist Dimitris Sgouros. Critical opinion has been unanimous in acknowledging the possession of quite exceptional powers by this unaffected, enthusiastic youth. The late Artur Rubinstein heard him and adjudged Dimitris to have produced "the best playing I have ever heard." Sviatoslav Richter, Claudio Abbado and many other eminent musicians have acclaimed him, and for Mstislav Rostropovich Dimitris Sgouros is "a miracle — a creation from God." Of a performance of Brahms' *Paganini Variations* given by Dimitris in Berlin in May 1983, Walther Kaempfer stated that it was "the miracle of the evening: not...since Egon Petri have I heard such light, brilliance, elemental power and verve."

Dimitris Sgouros was born on August 30, 1969. No other member of his family had evidenced any notable musical gifts, yet within a year of starting piano lessons, Dimitris at the age of seven gave his first public performance. In 1977 he won a scholarship to the Athens Conservatory where he studied with the noted pianist-teacher Maria Herogiorgiou-Sigara. He graduated in 1983, more than two months short of his 13th birthday, with a Professor's and Teacher's Diploma, a First Prize and a Gold Medal. This was but one of several First Prizes he took at successive competitions between 1978 and 1983, among them the UNICEF Competition in Bulgaria in 1979, the competition at Ancona, Italy, in 1980, and two major competitions in Athens.

Dimitris had already begun to give concerts outside his native Greece as early as 1981, and in April, 1982, his meteoric rise took him to Carnegie Hall, New York, where he played one of the most taxing concertos in the pianist's repertoire, the Third by Rachmaninoff, under Rostropovich. In June, at Wolf Trap, he performed the work again and at a second concert played Tchaikovsky's First Piano Concerto, both under Rostropovich. In July he made his U.S. recital debut, at the Newport Music Festival; in October he was in Germany for a recital at the Berlin Philharmonie, and in November he was back in America for his first recital appearance in New York at Avery Fisher Hall. Rostropovich was again on hand, to conduct Sgouros' British debut in Rachmaninoff's Third, with the London Philharmonic Orchestra, in March 1983. In July, Sgouros returned to London to perform Beethoven's Third Concerto and the Symphonic Concerto by the Greek composer Manolis Kalomiris, with the LSO under Yannis Daras.

Dimitris still attends school for general studies, his parents rightly insisting on the necessity for a broad education. He is also working under Professor Guy Johnson at London's Royal Academy of Music. Sgouros himself insists on the highest attainable standards, acknowledging that his musicianship involves a never-ending process of learning. Perfomance means more to him than practice, the latter being devoted largely to the extension of his repertoire, for which he has already mastered more than thirty concertos. Thus far it is the Romantic composers who have predominated in his public performances, and it is therefore appropriate that his Angel debut album should be devoted to Schumann and Brahms.

• • •

Schumann's *Études symphoniques*, Op. 13, was published in 1837. The fine theme was composed by Baron von Fricken. Schumann later changed the title to *Études en forme de variations*. He also composed five variations which he excluded from the editions of 1837 and 1852, although Brahms included them in a volume of the Complete Schumann Works published in 1893. Sgouros plays them all in this performance. He adopts the order: Variation 1 after Étude 1, Variation 4 after Étude 5; Variation 2 after Étude 7, Variation 5 after Variation 2, Variation 3 after Étude 9. The result is a logical musical pattern which makes one wonder why Schumann excluded this fine material; most probably he did so on the grounds of length. Schumann winds up his far-ranging work with an elaborate finale into which he introduces a new theme, based on a fragment from Marschner's *Der Templer und die Judin*.

Brahms' two sets of *Variations on a Theme by Paganini*, Op. 35, were composed in 1862-3. The theme, later used by Liszt, comes from Paganini's 24th Caprice. Though placed in one *opus*, the sets are separate works, and the final variation of each is, like Schumann's, extended in scope. There can be no doubt that these variations are fully worthy of the name Paganini. They exploit every aspect of piano technique with an intensity and a brio which has remained unmatched.

— ©1983 by Geoffrey Crankshaw

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Engineer: MARK VIGARS
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EMI acknowledges with thanks the cooperation of The Beracasa Foundation, which was responsible for the first public performances by Dimitris Sgouros outside Greece

Side One

Schumann. Symphonic Etudes, Op. 13 (including posthumous variations) (32:44)

Side Two

Brahms. Variations on a Theme by Paganini, Op. 35 (20:16)

1. Theme and Variations 1-14 (Book I) (10:50)
2. Theme and Variations 1-14 (Book II) (9:26)

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DC-6482 UNIVERSAL STEREO

The Blake Songs, William Blake
Along The Field, A. E. Housman
Merciless Beauty, Chaucer

Ralph Vaughan Williams

Lois Winter, soprano
John Langstaff, baritone
Ronald Roseman, oboe
Marvin Morgenstern, violin
The American String Trio

UNIVERSAL STEREO

STEREO DC-6482

Ralph Vaughan Williams

THREE SONG CYCLES

MERCILESS BEAUTY • ALONG THE FIELD • TEN BLAKE SONGS

LOIS WINTER, *Soprano*
*MARVIN MORGENSTERN, *Violin*

*JOHN GOBERMAN, *Cello*
JOHN LANGSTAFF, *Baritone*

**MEMBERS OF THE AMERICAN STRING TRIO*

RONALD ROSEMAN, *Oboe*
HIROKO YAJIMA, *Violin*

It would be hard to think of our musical heritage without Vaughan Williams' symphonies and his great "Tallis" Fantasia—yet were it so the general public would still know him (though probably not by name) as the immortal composer of "Sine Nomine," the tune to "For all the saints from whom their labours rest" (English Hymnal, No. 641). This brave march sticks in the mind, invariably leaves congregations and itinerant visitors humming—and, as an example, probably is the easiest way of saying that Vaughan Williams' love of, and dedication to melody and song was fundamental throughout his life.

Ralph Vaughan Williams (1872-1958) entered the newly founded Royal College of Music in September 1890, a writer of rather unexceptionable songs. He took his graduate degrees of Bachelor of Music in 1894, and his Arts Baccalaureate in 1895 from Trinity College, Cambridge, and his Cambridge Doctorate of Music in 1901, determined to compose but graduating as a rather (admittedly) unexceptional organist, on the insistence of his family who were concerned about his future "bread and butter." Only one song, the 1894 "Whither must I wander," to a text by Robert Louis Stevenson, survived the 19th century to reach today's concert halls. Yet "Sine Nomine," "Come down, O love divine," "Linden Lea," "The Vagabond," "The Roadside Fire," "Silent Noon," and many others are today fully merged with English life.

Vaughan Williams' own *Musical Autobiography* cites one of the most important influences upon his vocal music, that of his Royal College of Music Professor of Composition, Hubert Parry, who had inherited 'the great English choral tradition which Tallis passed on to Byrd, Byrd to Gibbons, Gibbons to Purcell, Purcell to Battishill and Greene, and they in their turn through the Wesleys to Parry." Thus, here were Vaughan Williams' roots: English folk song and hymnody, Parry and the English choral tradition, and a deeply abiding enthusiasm for them all. By 1904 the rather priggish R.C.M. student who had thought Bach, Beethoven, Brahms, and Wagner the only composers worth considering (until his shock at hearing *Carmen* and the Verdi *Requiem)* had disappeared—and the real composer was alive and well in London.

However, there was a good deal of ground to be covered before "Along the Field" and "Merciless Beauty" were to come in the early 1920's. After Vaughan Williams' first two song cycles to sonnets by Dante Gabriel Rosaetti, "Willow Wood" and "The House of Life," another poet, and a very different one was also Vaughan Williams' constant companion at thia time; Whitman's *Leaves of Grass* was suggesting thoughts which would eventually take shape in the Sea Symphony.

Vaughan Williams' first work to win popular recognition was *Toward the Unknown Region*, written in 1905, a cantata, for chorus and orchestra to Whitman'a "Whispers of Heavenly Death."

1908 found the compoaer at work on his first well known song cycle, "On Wenlock Edge," for tenor, piano and string quartet; the text was drawn from Houaman's *A Shropshire Lad.* There followed in rapid auccession "Five Mystical Songs," commissioned for the 1911 Worcester Festival, the "Tallis" Fantasia, the "Sea" Symphony, the Fantasia on Christmas Carols, and work on his opera "Hugh the Drover."

After demobilization from the British Army in 1919, Vaughan Williams accepted a teaching position at the Royal College of Music, the beginning of an association of more than twenty years.

In 1921 Vaughan Williams turned again to the song cycle, and to the English poets. In "Merciless Beauty" (three rondels attributed to Chaucer), there lies a meditative calm seen in his pre-1914 works, the Herbert cycle, "Tallis" Fantasia, the "Four Hymns," and sections of the "London" Symphony. The three rondels: 1. "Your eyen two" (in G Minor, *Andante con moto)*, 2. "So hath your beauty" (in D Minor, *Lento moderato)*, 3. "Since I from love" (in A Major, *Allegro)*, are a consciously archaic work, in the modal manner, and fit the poet's verbal patterns perfectly. Not in the least like folk song, they are possessed of fully the same spontaneity, freshness, and vitality. The composer felt that each generation must, of necessity, harmonize its folk songs afresh, that this was both the strength of the folk song and its power of renewal. The work was scored for high voice, either soprano (preferably) or tenor, with two violins and cello, and was first heard in London's Aeolian Hall, October 21st, 1921, with Steuart Wilson as the tenor soloist.

Sometime between 1922 and 1924 the song cycle "Along the Field," scored for soprano and violin, was composed, though first performance did not occur until 1927, and publication was delayed until 1954. The text was taken from Housman's *Last Poems* (published 1922) and *A Shropshire Lad.* Before the first performance Vaughan Williams sought Housman's permission to use the texts, and received a letter (undated) which referred rather pointedly to the earlier Housman cycle *On Wenlock Edge.*

Dear Sir,

If my consent is necessary I willingly give it to Miss Elwes to sing your settings of my poems with the following proviso. I am told that some composers in setting some of my poems have omitted portions of them; and I would not give consent (again supposing it to be necessary) to the singing of any poem so treated.

Yours faithfully,
A. E. Housman

There were no omitted lines in the text of this cycle, though there is no record either of any objection on the composer's part to any of the verses. Vaughan Williams probably heard Holst's four medieval songs, scored also for voice and violin, during this time; however his own personal preference for violin and viola rather than piano (he always thought himself a lesa than happy pianist) would indicate that his choice of instrumental accompaniment was made independent of Holst's piece.

Originally the cycle contained settings for nine poems. Only seven were sung at the first performance, and it is impossible to know which were omitted for only "The sigh that heaves the grasses" and "With rue my heart ia laden" were mentioned by name (or number) in the press notices. In the 1954 revision for publication, the composer withdrew and destroyed one of the original nine, "The Soldier." As revised, the cycle consists of: 1. "We'll to the woods no more," *(Last Poems,* Prologue) *Moderato,* 2. "Along the field" *(A Shropshire Lad,* XXVI), Allegretto, 3. "The half-moon westers low" *(Last Poems,* XXVI), *Andante sostenuto,* 4. "In the morning" *(Last Poems,* XXIII), *Allegro moderato,* 5. "The sigh that heaves the grasses" *(Last Poems,* XXVII), *Andante sostenuto,* 6. "Goodbye" *(A Shropshire Lad,* V), *Allegretto grazioso e molto moderato,* 7. "Fancy's knell" *(Last Poems,* XLI), *Allegro moderato,* 8. "With rue my heart is laden" *(A Shropshire Lad,* LIV), *Lento ma non troppo.* The three *Shropshire Lad* poema are given moving diatonic tunes not far removed from folk song. "Fancy s knell," the biggest of the cycle, is a declammatory song, with the violin accompanying in a delightful free dance tune commentary. Throughout the cycle the violin writing is fairly restrained, ranging from a very simple counterpoint in No. 8 to an arabesque in loose imitation of the vocal line in No. 1, with a lilting six-eight rhythm in No. 6, a high, soaring flight in No. 4, and a few bare double-stops in No. 2.

January of 1958, the last year of Vaughan Williams' long and distinguished life saw the completion of his "Ten Blake Songs." The song cycle was written at the request of the Blake Society Bi-centenary Committee for the film *The Vision of William Blake.* When approached, the composer agreed, but said that the songs must not include "that horrible little lamb—a poem I *hate.*" He wrote nine songs in four days, and one morning said in a rage, "I was woken up by a tune for that beastly little lamb, and it's rather a good tune." So the tenth Blake song was written. Only eight were used in the film; Nos. 2 and 3 were excluded although they are integral to the cycle. The songs are: 1. "Infant Joy" *(Songs of Innocence), Andante con moto,* 2. "A Poison Tree" *(Songs of Experience), Lento ma moderato,* 3. "The Piper" *(S. of I.), Allegro moderato,* 4. "London" (S. of E.), *In free time,* oboe silent, 5. "The Lamb" (S. of I.), *Andante con moto,* 6. "The Shepherd" (S. of I.), *Allegretto,* oboe silent, 7. "Ah! Sunflower" *(S. of E.) Moderato,* 8. "Cruelty has a human heart" *(S. of E.), Moderato,* 9. "The Divine Image" *(S. of I.), Semplice,* oboe silent, 10. "Eternity" *(Miscellaneous Poems), Andante sostenuto.* The songs were performed in the film, and in their first performances, by Wilfred Brown, tenor, and Janet Craxton, oboe, friends of the composer to whom he had dedicated the cycle. These virtuoso songs, his last homage to Blake in his own last hours, were scored for voice and oboe, an unusual, and engaging pairing in their timbre—and with their own innocence and experience take the listener with Blake and Vaughan Williams to a calm contemplation of "Eternity."

—RAYMOND WOOD

LOIS WINTER

Born and raised in Ohio, Miss Winter received her musical education at the Eastman School of Music where she was a scholarship student. She received a Bachelor of Music degree in Voice and a Master of Music in Theory.

She is well-known to radio and television audiences throughout the country having been the lead soprano for seven years on the Perry Como television shows, and, also, as a performer with the Robert Shaw Chorale, Fred Waring, Ray Charles and Andre Kostelanetz. She has sung in opera and concert, most recently as a soloist at the Guggenheim Museum, Westminster Choir College, and the New Jersey State Museum at Trenton.

Miss Winter is married, has two children and lives in Englewood Cliffs, N. J.

JOHN LANGSTAFF

John Langataff was born in New York City and educated at Columbia University, the Juilliard School of Music and Curtis Institute of Music. He is one of the busiest performers, in constant demand, and has appeared in concert, with numerous major symphony orchestras in 47 states, in Canada and throughout Europe. He has recorded among others for RCA, HMV and Capitol and has done numerous programs for television in the U.S.A. and England.

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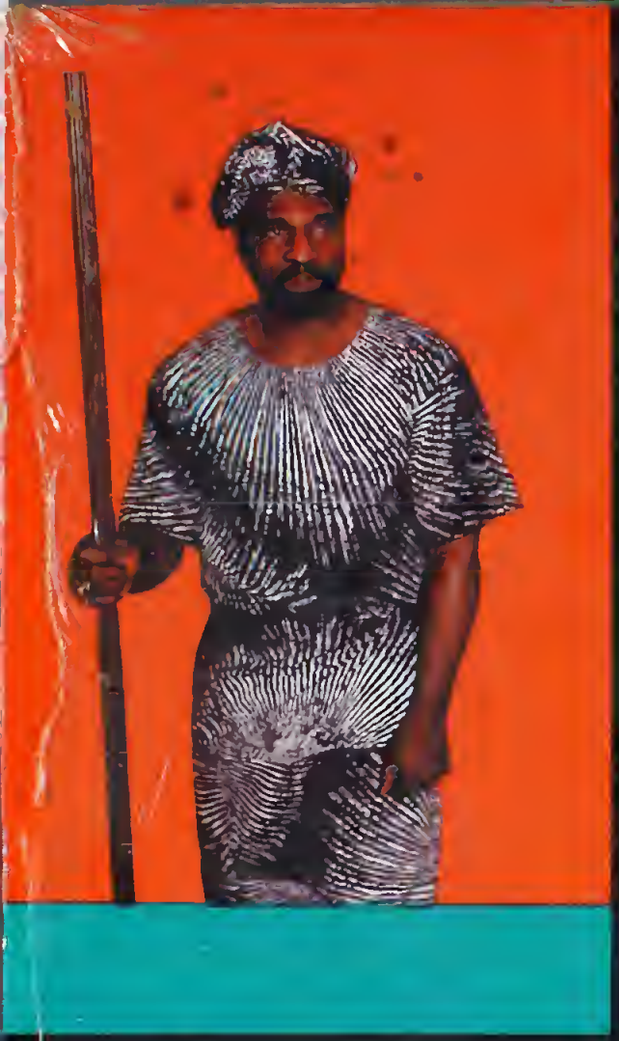

FOREIGN

Side A

PARTY TIME
PARTY TIME *(Club Mix)*

Side B

FREEDOM ROAD
FREEDOM ROAD *(Club Mix)*

All Songs Written and Performed by Carlton K. Coombs "Foreign"

Musicians:

Guitar	Roland Lawrence "Raga"
Guitar	Tony Voison
Keyboards	Wayne Kirton
Bass	Marcellino
Alto & Tenor	Jude Bethel
Trumpet	Panama
Drum Programming	Jude Bethel
Percussion	Errol Grant

Background Vocals:
Janet Alleyne, Shirlin Hendrickson, Margaret Stephens "Nafisha", George Victory

Music Arranged and Conducted by Jude Bethel
Executive Producer: Karlton K. Coombs, Co- Producer: Margaret Stephens "Nafisha"
Recorded and Mixed at Platinum Factory, Infinity Recording Studios, Brooklyn, N.Y.
Eng. Kevin Griffith & Bobb

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The Song From Moulin Rouge

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It's Magic—Doris Day
High Noon—Frankie Laine
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From the thousands of records issued each year, a small but select number go on to become the great hits, the records that are enormously successful from the moment they hit the shops. Some, perhaps, take a little while to build, but eventually they establish themselves as three-minute summaries of the musical taste of their time; the hit record as an historical document has yet to be fully explored.

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SEPTEMBER SONG	*Anderson-Weill*
JEZEBEL	*Wayne-Shanklin*
LINDA	*Lawrence*
IT'S MAGIC	*Cahn-Styne*
HIGH NOON	*Washington-Tiomkin*
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BECAUSE OF YOU—Tony Bennett: Because of You • The Boulevard of Broken Dreams • While We're Young • I Wanna Be Loved • Once There Lived a Fool • The Valentino Tango • I Won't Cry Anymore • Cold, Cold Heart. "Lp" CL 6221 • Extended Play Set B-314

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MR. RHYTHM—Frankie Laine: Some Day, Sweetheart • A Hundred Years from Today • Laughing at Life • Lullaby in Rhythm • Willow Weep for Me • My Ohio Home • Judy • After You've Gone. "Lp" CL 6278 • Extended Play Set B-367

BUDDY CLARK ENCORES: Linda • Peg O' My Heart • All By Myself • How Are Things in Glocca Morra • Come to Me, Bend to Me • Love Somebody • I'll Dance at Your Wedding • It's A Big, Wide, Wonderful World. "Lp" CL 6084

YOU'RE MY THRILL—Doris Day: You're My Thrill • Bewitched • I'm Confessin' • Sometimes I'm Happy • You Go to My Head • I Didn't Know What Time It Was • When Your Lover Has Gone • That Old Feeling. "Lp" CL 6071 • Extended Play Set B-189

SONGS OF THE OPEN SPACES—Guy Mitchell: Angels Cry • My Dog and Me • Mail My Heart to the Dead Letter Office • Lost Highway • The Green Pine Tree • Build My Gallows High • A House Without Love • I Will Love You Forever, My Love. "Lp" CL 6231 • Extended Play Set B-322

PERCY FAITH plays ROMANTIC MUSIC: While We're Young • I'll Take Romance • Invitation • The Girl That I Marry • Valse Huguette • If I Loved You • Carousel Waltz • Easy to Love • One Night of Love • When I'm Not Near the Girl I Love • Caress • Beautiful Love. "Lp" CL 526 • Extended Play Set B-379 (abridged)

HOLLYWOOD'S BEST—Rosemary Clooney and Harry James: You'll Never Know • On the Atchison, Topeka and the Santa Fe • Ruby • It Might as Well Be Spring • Come On-a My House • Over the Rainbow • Sweet Leilani • The Continental • Stella by Starlight • When You Wish Upon a Star • Red Garters • In the Cool, Cool, Cool of the Evening. "Lp" CL 585. 10-inch "Lp" CL 6224 • Extended Play Set B-319 (abridged)

LIBERACE AT THE PIANO—Stardust • Liebestraum • Carioca • Polish National Dance in E-Flat Minor, Op. 47 • Easter Parade • Maiden's Wish Samba • "Moonlight" Sonata • Warsaw Concerto • As Time Goes By • The Story of Three Loves • The Rosary • Malagueña. "Lp" CL 575. 10-inch "Lp" CL 6217 • Extended Play Set B-308 • 78 rpm Set C-308 (abridged)

ONE FOR MY BABY—Frankie Laine: Tomorrow Mountain • Song of the Islands • She Reminds Me of You • To Be Worthy of You • When It's Sleepy Time Down South • Love Is Such a Cheat • Necessary Evil • One for My Baby. "Lp" CL 6200 • Extended Play Set B-287

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Chain Reaction

Side Two

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Air Quake
Ocean Glide

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Bass Guitar: Alan Jones
Percussion: Brian Bennett
Recorded and Engineered by Dick Plant
Assistant Engineer: Barry Kidd
Synthesizers programmed and realized by Francis Monkman
Recorded at the Music Centre, Wembley.
Arranged and Produced by Brian Bennett
Aphex processed
Sleeve design: Roy Simpson Ltd.

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Martinů

String Quartets No. 1

PANOCHA QUARTET

SUPRAPHON
STEREO

Bohuslav Martinů

SUPRAPHON
STEREO
10 3018–1 1 1 1 G

STRING QUARTET No. 1

		Side 1
I.	Moderato. Allegro non troppo	8:27
II.	Andante moderato	6:07
		Side 2
III.	Allegro non troppo	9:07
IV.	Allegro con brio	12:02

PANOCHA QUARTET
Jiří Panocha — 1st violin
Pavel Zejfart — 2nd violin
Miroslav Sehnoutka — viola
Jaroslav Kulhan — cello

Bohuslav Martinů (1890—1959) is rightly regarded — along with Leoš Janáček — as the continuator of the Smetana and Ovořák tradition, who chose, in the context of modern Czech music, a different road from Josef Suk and Vítězslav Novák, Ovořák's official heirs. Martinů was greatly stimulated by his study stay in Paris (starting in 1923), when he confronted his exuberant musicality with the production of these West European musical greats who had reacted so determinedly, in their own fashion, to the last straws of impressionism in music. Martinů was admirably adept at absorbing the styles and trends of his time, and he soon won a place of his own in the history of European music by his original — and profoundly Czech — mode of approach. In his "mature" period, Martinů's musical diction is simple in terms of melody, clear-cut in terms of harmony, with pregnant rhythm. Moreover, he distinguishes himself by brilliant instrumentation and transparency of form. Martinů's all-round heritage is almost extravagently vast (it includes six symphonies, the orchestral compositions Half-Time, La Bagarre, Concerto grosso, Tre ricercari, Memorial to Lidice, Frescoes by Piero Della Francesca, Parabolas, five piano concertos, two violin concertos, the Double Concerto for two string orchestras, piano and timpani, the cantatas Bouquet of Flowers, Field Mass, Gilgamesh, Opening of the Wells, ten operas — Juliette, The Greek Passion, etc.). The most important of Martinů's almost infathomably large range of chamber compositions include his string quartets — three youthful (1903, 1912, 1917) works, plus seven profound quartets composed between 1921 and 1946.

String Quartet No. 1 "French" was composed in 1920—1921. The subtitle indicates that the models for the work were Debussy's and Ravel's quartets. In the 1st movement, the composer prefers variation-type development of the reserved and noble idea, alternated with short episodes. Martinů follows then with another three movements in a monothematic stream: the tuneful idea of the 2nd movement in 8/8 time reminds of the opening idea of the 1st movement, and so does the dance-like scherzo with a trio, and the final movement. In Martinů's time, the critics interpreted the combination of exotic elements with soft Slavic music in lyrical parts as a Debussian heritage, which was then considered a bit out of date. Those critical voices sound somewhat empty by now, but they can be explained by the fact that, by the time of the first performances of String quartet No. 1, the Paris audiences had already been introduced to Martinů's No. 2 Quartet (1925), with its novel message of concept and sound. The series introduced with the 1st — and particularly the 2nd — Quartets, continues with the 3rd Quartet (1929) with its innovative sound, the lyrical 4th Quartet (1937), the wildly driving 5th Quartet (1938), the excitingly polyphonic 6th Quartet (1946), to close with the neo-classical, transparent Quartet No. 7, subtitled "Concerto da camera" (1947).

The young PANOCHA QUARTET, the winners of the Bordeaux and the Prague Spring Festivals, have been around since 1968, and their successful appearances at many European and overseas festivals have made them the successors of the Bohemian Quartet, the Smetana Quartet, the Janáček Quartet, and — a generation later — the Talich Quartet. The Panocha Quartet has been recording on the Supraphon label the Bohuslav Martinů quartets, and the Russian quartets by Joseph Haydn.

Bohuslav Martinů (1890—1959) wird zu Recht — neben Leoš Janáček — zu denjenigen gerechnet, die die Smetana-Dvořák-Tradition weiterführten, dar allerdings im Kontext der nauzeitlichen tschechischen Musik einen anderen Weg ging als die offiziellen Erben Ovořáks — Josef Suk und Vítězslav Novák. Für Martinů bedeutete einen wichtigen Impuls sein Studienaufenthalt in Paris (seit dem Jahre 1923), wo er seine überschäumende Musikelität mit jenen Ergebnissen konfrontierte, zu denen diejenigen von den großen Schöpfern der modernen westeuropäischen Musik gelangt waren, die damals so entschieden und zugleich auf ihre Art auf den eusklingenden Impressionismus reagierten. Martinů sog in bewundernswerter Weise zeitmäßige Stilströmungen und Richtungen in sich ein und nahm mit seiner früh ausgeprägten eigenbetonten Schreibart bald eine eigenständige Stelle in der Geschichte der europäischen Musik als ein spezifisch tschechischer Autor ein. Seine Sprache ist in der „reifen" Periode schlicht in der Melodik, harmonisch verständlich, rhythmisch prägnent. Sie zeichnet sich durch eine brillante Instrumentation und formale Klarheit aus. Martinůs Vermächtnis ist allseitig und geradezu verschwenderisch umfangreich (u. a. sechs Sinfonien, Orchesterwerke Half-Time, La Bagarre, Concerto grosso, Tre ricercari, Lidice, Fresken des Piero dalls Francesco, Parabolen, fünf Klavierkonzerte, zwei Violinkonzerte, Doppelkonzert für zwei Streichorchester, Klaviar und Schlagzaug, Kantatan Kytice, Feldmesse, Gilgamesch, Das Maifest der Brünnlein, zehn Opern — Julliette, Griechische Passion u. a.). Aus dem umfangreichen und schier unüberschaubaren Kammerschaffen sind insbesondere die Streichquartette von Bedeutung: Neben drei Jugendwerken (1903, 1912, 1917) handelt es sich um sieben bedeutende Quartettwerke aus den Jahren 1921 bis 1946.

Das *Streichquartett Nr. 1 „Frenzösisches"* entstand um das Jehr 1920—21. Der Untertitel drückt treffend den Charakter des Werkes aus, in dem sich das Vorbild der Quartette von Debussy und Ravel widerspiegelt. Der Autor gibt im 1. Satz den Vorzug der Variationsentfaltung des enhebenden zurückhaltenden und noblen, durch kurzgefaßte Episoden abgelösten Gedankens Ebenfalls in den weiteren drei Sätzen entfaltet Martinů den Musikstrom monothematisch weiter: An den einleitenden Gedanken des 1. Satzes erinnert nämlich sowohl das sechsachteltaktige gesangvolle Motiv des 2. Satzes wie auch das tänzerische Scherzo mit dem Trio, und der Finalsatz. Die Kombinetion exotischer Elemente mit der Weichheit der slawischen Musik in den lyrischen Partien wurde von der damaligen Kritik als Debussysches, derzeit als nichtaktuell empfundenes Vermachtnis ausgelegt. Die Urteile aus dieser Zeit — heute schon gewißermaßen überholt — kann man anhand der Tatsachen arkläran, daß bei dan ersten Aufführungen das Quartetts Nr. 1 die musikalische Öffentlichkeit bereits Martinůs Quartett Nr. 2 (1925) kannte, mit dem sich der Komponist in Paris vorstellte und in dem er sich schon legitim in der Konzepzion und namentlich in der Klangfaktur neu ausdrückte. Die Reihe, eingeleitet mit dem Ersten und vor allem mit dem Zweiten Quartett, setzt mit dem klanglich erfinderischen Dritten (1929) mit dem lyrisch gehaltenen Vierten (1937), mit dem ungestüm schroffen Fünften (1938), mit dem polyphonisch gesteigerten Sechsten (1946) fort und ist mit dem neoklassisch schlichten und dem transperanten Siebenten Quartett — mit dem Untertitel „Concerto da camera" — abgeschlossen (1947).

Das junge PANOCHA-QUARTETT, Sieger der Internationelen Wettbewerbe in Bordeaux und auf dem Festival Prager Frühling, wirkt seit dem Jahre 1968. Es gastierte mit Erfolg auf etlichen Festivals in Europe und in der Übersee und knüpft an die Tradition der tschechischen Quartettschule nach dem Böhmischen Quartett, dem Smetane- und Janáček-Quartett und dem um eine Generation älteren Talich-Quartett an. Für Supraphon spielt es das komplette Quartettwerk von Bohuslav Martinů und die Russischen Quartette von Joseph Haydn ein.

Bohuslav Martinů (1890—1959) vaut de plein droit — à côté de Leoš Janáček — la renommée d'un continuateur de la tradition fondée par Smetana et Dvořák. Par opposition aux disciples officiels de Dvořák, tels que Josef Suk et Vítězslav Novák, Martinů se frayait un autra chemin dans le contexte de le musique tchèque de nouvelle époque. C'était son voyage d'études à Paris (depuis 1923) qui joua le rôle d'un stimulant dans son œuvre. A Paris Martinů confronte se musicalité surebondante avec les résultats obtenus par ceux de grands créateurs de le musique moderne en Europe occidentale qui à ce temps-là réagissaient d'une manière décisive et é la fois originele à l'impressionisme musicel en voie de disperition. Martinů e su absorber d'une façon admireble tous les courants et tendances de styles de l'époque et par son écriture si bientôt inédite s'inscrivit dans l'histoire de la musique européenne en tant que l'euteur tchèque proprement dit. Son langege de la période «mûre» est simple du point de vue mélodique, distinct du point de vue harmonique et précis du point de vue rythmique. Il se caractérise par l'instrumentation brillante et par la pureté de forme. L'héritaga de Martinů englobe toutes les parties intégrantes de musique, il est vaste é prodigue (par exemple six symphonies, compositions d'orchestre Half-Time, La Bagarre, Concerto grosso, Tre ricercari, Monument é Lidica, Fresques de Piero Oelle Francesca, Pareboles, cinq concertos de pieno, deux concertos de violon, Double Concerto pour deux orchestres é cordes, piano et timbales, cantates Bouquat de fleurs, Messe eu champ d'honneur, Gilgamesh, L'éveil des sources, dix opéres Julliatte, Passion grecque, etc.). Impossible é être embrassée d'un seul regard et étendue est sa création de chambra dont les plus importents sont des quatuors é cordes: il's'agit de sept œuvres de quatuor importantes des années 1921 à 1946 é côté de trois œuvres provenant de le période de sa jeunesse (1903, 1912, 1917).

Le *Quetuor à cordes no 1*, dit *«Français»* a été composé en 1920—1921 environ. Le sous-titre exprime le caractére de l'œuvre reflétent le modèle des quetuors de Debussy et Ravel. Dans le premier mouvement l'euteur préfére le développement de variation d'une noble et sobre idée originalla qui alterne avec de courtes épisodes. Même dans las trois mouvements suivants Martinů élabora un courant musical monothématique: l'introductive pensée du premier mouvement se fait rappelar en tant qu'una mélodiause pansée à 8/8 du dauxiéme mouvamant ainsi qu'un scherzo dansant avac un trio at la mouvamant final. La combineison des éléments exotiques avec la douceur de le musique sleve dans les passages lyriques étsit traitée par les critiques de ce temps-lá comme l'héritege de Debussy considéré elors inactuel. Ces opinions, aujourd'hui déjà plus ou moins dépessées, peuvent être expliquées per le fait qu'eu cours des premiéres présentations du Quatuor no 1 le public musicel connaissait déjà le Quatuor no 2 (1925). Per cette œuvre musicale Martinů se présente á Pens et il s'y manifesta d'une façon légitime, d'une conception et surtout d'une facture sonique neuves. La série ouverte par le Premier et notamment par le Deuxiéme quatuors se poursuit per le Troisiéme, ingénieux é l'égard sonique (1929), le Quatriéme, ceractérisé par sa conception lyrique (1937), le Cinquiéme, vigouresement rude (1938), le Sixiéme, exeltent quend é la polyfonie (1946), se renferme par le Septiéme quatuor d'une limpidité et simplicité néoclassique portant le sous-titre «Concerto da camera» (1947).

Le jeuna QUATUOR PANOCHA qui sortit vainqueur des compétitions internationeles á Bordeaux et au festival Printemps de Pregue evait été formé en 1968. Il visite avec succés un tas de festivels en Europe ainsi qu'eux peys d'outre-mer en tent qu'un continuateur de la tradition de l'ecole de quetuors tchéque aprés Le Quatuor Tchéque, Le Quatuor Smetena, Janáček et celui Talich appertenant á la génération précédente. Pour Supraphon il enregistra ensemble l'œuvre de quatuor de Bohuslav Martinů et les Quatuors russes de Joseph Haydn.

This is a part
of the complete series
of recordings
of Martinů's string quartets

БОГУСЛАВ МАРТИНУ
Струнный квартет № 1.
Квартет Панохи

Recorded at the Supraphon Petynka studio,
Prague, from 10 to 18 January, 1982
Recording director: Jaroslav Ryběř
Recording engineer: Václav Zamazal

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MADE IN CZECHOSLOVAKIA

Things & Tony Lakatos

Mother Nature

Tony Lakatos	Saxaphane and Yamaha-WX 7
Attila László	Acoustic- and electric guitar
Kalman Olah	Keybaards
Béla Lattmann	Bass
Jánas Solti	Drums
Karnél Horváth	Percussion
Tarita Quick	Vocal

on "When you came . . ." and "Mather nature"

Side One

1. **Turn to east** (Attila László)	6'21"
2. **When you come . . .** (Attila László/Ivan Brodanyi)	4'21"
3. **Dancing dolls** (Tony Lakatos)	4'40"
4. **Bosking tiger** (Attila László)	7'09"

Side Two

5. **Mother nature** (Attila László/Tarita Quick)	3'50"
6. **Kid song** (Tony Lakatos)	5'52"
7. **Good luck** (Attila László)	5'38"
8. **Osterio** (Tony Lakatos)	6'59"

Recorded April 1990 at Fönix-Studio, Budapest/Hungary ·
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Chicago Mass Choir

Right Now

If You Believe

Produced and Arranged by Melvin Seals
Production Company M. S. Productions
Executive Producer Ralph Carmichael

SIDE ONE

Everybody Let's Praise The Lord

Caught Up

Lover Of My Soul

God's Got The Power

SIDE TWO

He's The Lover Of My Soul

Even Me

Tell Jesus

Right Now

ALBUM CREDIT

Founder and President / James C. Chambers
Produced and Arranged / Melvin Seals
Production Company / M. S. Productions
Executive Producer / Ralph Carmichael
Music Conductor / Mark Taylor
Remote Recording / Timothy Powell
Engineers / Timothy Powell and Melvin Seals
Mixed and Edited / M. S. Studios
Mastered by / Wally Traugott
Production Coordinator / Dale Maurer
Design by / The Art Department
Illustration by / Lowell Thompson

MUSICIANS

Keyboards and Synthesizer / Kevin Bond, Bryant Jones, Carlos Patterson, Melvin Seals, and Mark Taylor
Keyboards / Tyrone Dickerson, David Brock and Jerald Gray
Bass Guitar / Anthony Harmon
Drums / Leslie Sanders and Kamaron Jarmon
Percussions / Kenneth Nash
Tambourine / Annette Lawrence and Ernest Jackson

DIRECTORS

Abe D. Cook
Bryant Jones
Lonnie Hunter, III
Lecresia Campbell
Rose Harper
Kenneth Campbell
Jerald Gray
James C. Chambers
Brenda Moore
William Hamilton
Armirris Palmore
Timothy McGhee
Stephen B. Jones

I want to dedicate this album to my President, the Rev. James Cleveland, of the Gospel Music Workshop of America. He has opened so many doors for gospel artists around the country. Because of him, gospel music has become a respected art form. He has for many years demonstrated the gospel in music to millions across this country and has given many of us the opportunity to network and work together. We say thank you to a legend of our times, the Rev. James Cleveland.

Special Thanks To:

Dr. Carol Adams, Dr. Cecilia Bowie and Dr. Randall Johnson and the Kennedy/King College of Chicago, IL for hosting the ECC Music Workshop. To Rev. Stephen Thurston and the New Covenant Family for opening their doors for us to record.

For more information contact:

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SIDE ONE

EVERYBODY LET'S PRAISE THE LORD

Soloist / Courtney Duncan and San Franklin
Written by / Percy Gray
Director / Bryant Jones

Everybody, Let s praise the Lord
Everybody, Let s praise the Lord
Everybody, Let s praise the Lord
Everybody, Let s praise the Lord

We've got a right to praise the Lord
He s worthy to be praised, forevermore
Come on everybody, let s lift His name
To show the world that we're not ashamed

Praise the Lord, Praise the Lord, Praise the Lord
You should
Praise the Lord, Praise the Lord, Praise the Lord

Special Everybody

CAUGHT UP

Soloist / Stephen B Jones
Written by / Timothy McGee
Director / Timothy McGee

Soon the time will come when the Lord shall descend from Heaven with the shout of the arch angel
With the trump of God, and the dead in Christ shall rise first, and we which are alive and remain, shall be caught up together then we will meet in the clouds of glory

Chorus

Caught up with the Lord, caught up in the sky
We'll be caught up with the Lord, caught up in the sky
So shall we ever be with the Lord
(back to verse)

Lead Just a little while longer
Choir Just a little while longer
Lead Just a little while longer
Choir Just a little while longer
Lead Just a little while longer
Sop Little longer
Lead And we'll live with Him forever more
(repeat)
(2nd ending)

Lead and we'll live with Jesus forever
Choir (unison) forever
Lead Forever
Choir Oh caught up
(back to chorus)

LOVER OF MY SOUL

Soloist / Robert Thomas
Written by / Brenda J Moore
Director / Brenda J Moore

Chorus

Tenors 1 Well I
2 Yes I
3 Said I
4 Glad I

All

Woke up this morning with my mind stayed on Jesus,
He's the lover of my soul

Verse

My soul loves Jesus, my soul loves Jesus,
my soul loves Jesus, bless His name
My soul loves Jesus, my soul loves Jesus
bless His name

Special

Woke me up this morning, started me on my way,
He's the lover of my soul, lover of my soul.
(2 Times)

In the midst of the storm, Peace!
He's the lover of my soul, lover of my soul
(2 Times)

Whatever my lot Thou has taught me to say
it is well

He's the lover of my soul, lover of my soul.
(2 Times)

He's the lover of my soul (repeat)

GOD'S GOT THE POWER

Soloist / Leanne Faine
Written by / LaVelle Lacy
Director Bryant Jones

God s got the power God s got the power
Holy ghost power, God s got the power

So good mighty God wonderful, marvelous

(go back to chorus)

All in His hand - all in His hand - all in His hand - Power

Vamp POWER!

SIDE TWO

HE'S THE LOVER OF MY SOUL

Soloist / Brenda Lowe
Written by / Abe D Cook
Director / Abe D Cook

Chorus

He s the lover of my soul such a love experience
Oh, how much I love Him Many others come, many others go
But no one else can get inside and love my weary soul

Verse

Oh Lord I don't tell You like I should,
that You're the lover of my soul
And Lord, I don't tell You in all the ways,
just how good You make me feel
But if there s one thing that I can do,
I wanna make it up to You
If there's one thing that I know
that You're the lover of my soul
And I'll shout it from the highest mountain
and I'll sing it in the lowest valley
That You're the lover of my soul,
and no one else can cheer me so

Choir

No one else can love me no one like the Lord (go to chorus)

Vamp

No one else can love me no one like the Lord (repeat)
No one else can love me

EVEN ME

Arranged by / David Brock
Director / James C Chambers

Lord I hear of showers of blessings,
Thou art scatt'ring full and free
Showers the thirsty soul, refreshing
let some drops now fall on me
(repeat in harmony)

Even me Lord, even me
Even me Lord, even me
Le-e-e-e-e-e-et

TELL JESUS

Soloist / Mark Taylor
Written by / Brenda Joyce Moore
Director / Lonnie Hunter, III

Tell Jesus, all of your troubles when you re going through,
and you need someone to comfort you, when you don't understand,
and you need a helping hand When the storms keep raging, and you feel forsaken

Tell tell Jesus
Tell, tell Jesus
Tell, tell Jesus
Tell Him all

Burden bearer, heavy load sharer, heart fixer; mind regulator, constant friend, through thick and thin, company keeper, always be there

Tell, tell Jesus
Tell, tell Jesus
Tell, tell Jesus
Tell Him all

RIGHT NOW, IF YOU BELIEVE

Soloist / Bishop J C White
Written by / Bishop J C White
Director / James C Chambers

Right now, if you believe God will work a miracle for you
Right now, if you believe God will work a miracle for you
He'll take your feet out of the miry clay
Place them on a rock to stay
He will turn your life around
Place you up on higher ground

Oh, God will work a miracle for you
if you believe that s just what He'll do

Verse

He opened the sea for the Israelites
the Gideon three hundred the battle He did fight
The walls of Jericho He did pull down,
after seven days of marching around
He took the heat out of the flame for the Hebrew three
and I believe God will do the same for you

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Otvírání studánek

Romance z pampelišek

BOHUSLAV MARTINŮ

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Nahráno v březnu a dubnu 1967 ve studiu pražského Domu umělců

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IGOR STRAVINSKY

COLIN DAVIS/ THE LONDON SYMPHONY ORCHESTRA

JEU DE CARTES (ballet in three deals)
SYMPHONY IN C

Mercury Records Corp. 35 E. Wacker Drive, Chicago, Ill. 60601 Printed in U.S.A.

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A BALLET IN THREE DEALS

London Symphony Orchestra | Colin Davis

JEU DE CARTES

COMPOSED 1936
FIRST PERFORMANCE, NEW YORK 1937

"The Soldier's Tale" (1918) not only caused the first rift in the friendship between Stravinsky and Diaghilev, it also marked the end of innocence in Stravinsky's music. From then on his music took on a double meaning, manifesting itself most clearly in his retrospective delving into musical history for ideas, styles and forms, going as far as direct plagiarism and parody. The Pergolesi tunes in "Pulcinella" (1919), the Tchaikovsky tunes in "Le Baiser de la Fée" (1928) are no longer innocent in Stravinsky's hands, but although their perspective is twisted, they seem to take on a new lease of life. Thus Stravinsky has earned for himself the title "Neo-Classicist," and if the "synthetic" veneer of his music blinds us to the underlying originality of the treatment of his stolen goods, then we have missed the point in the same way that Constant Lambert did in his book "Music Ho."

In the way that Stravinsky absorbs material he shows himself to be something of a musical chameleon: he takes on the color of whatever style he has used as inspiration, yet still remains the same creature. Stravinsky's most impressive personal attributes are this immense power of absorption and comprehension of the music of the past, coupled with great powers of rhythmic development.

"Jeu de Cartes" — a ballet in three deals — is not based on the tunes of one particular composer, although it is not free from earlier influences. Haydn, Weber, Tchaikovsky, Verdi, Ravel, Viennese waltzes and band gallops have all been mentioned in connection with this ballet, but they all have the Stravinsky stamp indelibly printed on them. However, in the last "deal" Stravinsky quotes (almost literally) a tune from Rossini's "The Barber of Seville" which is made to stand out with surrealistic clarity from the surrounding texture before it is varied, absorbed and eventually lost in the stream of the music.

"Jeu de Cartes" is, on the surface, a gay light-hearted romp through a game of poker. Each deal begins in the same way, and then the different hands take varying courses. In the first and second deals the Joker appears and stirs up trouble. His appearance in the first hand is felt at the "stringendo" passage; in the second deal he appears right away after the introductory "dealing music." This second section has a series of five variations (possibilities of card combinations?) ending with a coda. In the third deal the Joker is pushed aside by the appearance of a royal flush of hearts, which dominates the scene. In "The Soldier's Tale" the Devil triumphs over the soldier i.e. evil triumphs over the human element, and the music demonstrates the allegory in musical terms. "Jeu de Cartes" is different in that the music has no philosophical connection with the action it accompanies and can be taken as a straightforward piece of music. The action plays out the allegory of good triumphing over evil, but in an abstract sense; the cards have no particular symbolic significance, although the devilish Joker comes near to personifying evil.

SYMPHONY IN C

COMPOSED, 1940

When Stravinsky wrote "Symphonies for Wind Instruments" in 1920 he used the word "Symphonies" in its original meaning, i.e. sounding together. In sounding different chords together Stravinsky desecrated the relation between harmony and tonality, and so sonata form no longer made sense to him. Instead Stravinsky's music took on a Cubist aspect — blocks of different sizes joined together, motivated by rhythm. Development in the classical sense also meant nothing to Stravinsky and he even went so far as to say that Mozart's symphonies would, in his opinion, be improved if the development sections were omitted.

For a composer with these views a classically conceived symphony would seem to be out of the question, yet Stravinsky wrote one in 1940, which is Beethovian in spirit and which uses sonata form symphonically. The Symphony in C was commissioned by the Chicago Symphony Orchestra to mark its fiftieth anniversary, and it must have surprised everyone who thought of Stravinsky merely as a capricious ballet music composer. The entire symphony is based on one motif B-C-G introduced by the strings. It is taken over by the wind and enlarged, and then played by the whole orchestra. Gradually it evolves more characteristics and then appears as a real first subject, as an oboe solo. This way of presenting his theme is an innovation for Stravinsky, who, far from upholding his earlier opinion on development has written here a sort of "development" from a thematic germ cell. Furthermore, after proceeding to a second subject group, still based on the original B-C-G motif, Stravinsky writes a real, but short development section, following it with a recapitulation of his exposition material in the tonic key. It all seems conventional, but by preserving his characteristic "poly-harmony" Stravinsky has corrupted sonata form, which has lost its innocence, and exists without its constitutional balance of tonalities. The predominant rhythmic figure lends a particularly Beethovian flavour to this movement — it is obviously the same as that of Beethoven's fifth symphony, and it is all the more marked as Stravinsky keeps common time as the metre throughout the movement.

The second movement in F major falls into three parts — a more rapid middle section between two sections of aria-like melody, played mainly by the oboes. The third movement, Allegretto, which leads straight on from the second movement is really a scherzo and trio in disguise. It combines the comicality of a Haydn minuet with a Beethovenish aggressiveness. Instead of repeating the scherzo after the trio, Stravinsky turns what would be the repat into a complicated fugue with inversions and retrograde appearances of the theme.
The last movement opens with a chorale for bassoons, punctuated by chords from the horns. A fast section follows this, presenting two main theme groups, repeating the first and leading on to another appearance of the bassoons' chorale. The faster material returns and the movement subsides with the basic motif of the symphony returning as it was first presented, gradually broadening into a slow sustained reminder of the bassoons' chorale.

JENNIFER STANDAGE

COLIN DAVIS

Colin Davis, who in this recording continues his long and close association with the London Symphony Orchestra, may be counted as one of England's substantial contributions to the musical scene. His gifts as a conductor have been recognized both at home and on tours with the Symphony to most parts of the world (Europe, Australia, and Japan in 1962 and 1963, round-the-world in 1964; to the United States in 1965). His guest appearance with the Philadelphia Orchestra in January 1966 further enhanced his reputation on this side of the Atlantic. When he takes over the post of Musical Director of the BBC Symphony Orchestra in September of 1967, four days short of his fortieth birthday, he will be the youngest conductor ever to occupy that position.

Born in Weybridge, Surrey, in 1927, Davis studied the clarinet at the Royal College of Music, after which he spent two years as a musician in the Household Cavalry, fulfilling his obligations of National Service. As soon as he was demobilized, he turned to conducting: first with the Kalmar Orchestra and the Chelsea Opera Group (he was with the latter from its founding in 1950), and next with the Ballet Russe, with which he toured. He made his first appearances at Royal Festival Hall as a conductor during the Festival Ballet Season in 1952. In 1957 he became Assistant Conductor of the BBC Scottish Orchestra, and in addition made guest appearances with the Scottish National Orchestra; it was at this time that he laid the foundations of a large symphonic repertoire. A dramatic turning in his career occurred in 1959, when he substituted for Otto Klemperer in two concert performances of *Don Giovanni* at Royal Festival Hall, and next day was hailed in the press as "a superb conductor of Mozart." The following year he became Music Director of Sadler's Wells, where his conducting of Stravinsky's *Oedipus Rex* was an outstanding success.

SIDE A JEU DE CARTES 23:48 SIDE B SYMPHONY IN C 1ST MOVEMENT 10:44 2ND AND 3RD MOVEMENTS 12:30 4TH MOVEMENT 7:23

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Introduction & Allegro
Granados · Roussel · Tournier
Folk Song Suites
Marisa Robles & Friends

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Preludes (Tournier)
Jota (Granados)
Basque Folk Song Suite (arr. Marisa Robles)
Irish Folk Suite (arr. Marisa Robles)

0 28941 41441 0

Marisa Robles (Harp · harpe · Harfe)

Marisa Robles Harp Ensemble
Marisa Robles, Susie Bedow,
Gillian Tingay, Ruth Faber

Christopher Hyde-Smith (Flute · flûte · Flöte)
Thea King (Clarinet · clarinette · Klarinette)

Allegri String Quartet
Peter Carter (Violin · violon · Violine)
David Roth (Violin · violon · Violine)
Keith Lovell (Viola · alto · Bratsche)
Bruno Schrecker (Cello · violoncelle · Violoncello)

Photo by Mike Evans

Side 1 · Face 1 · Seite 1:
1. Introduction & Allegro (Ravel) (11.23)
2. Prelude, Op.16, No.1 (Tournier) (1.58)
3. Jota (Rondalla Aragonesa) Op.5 (Granados) (3.28)
4. A Basque Folk Song Suite (arr. Marisa Robles) (11.54)

Side 2 · Face 2 · Seite 2:
1 An Irish Folk Suite (arr. Marisa Robles) (8.45)
2 Prelude, Op.16, No.3 (Tournier) (2.24)
Serenade, Op.30 (Roussel)
3. I Allegro (4.15)
4. II Andante (7.14)
5. III Presto (4.26)

Marisa Robles and Friends

It is always a pleasure for me to write the notes for my own recordings, as there is always so much to say in a personal way about each. On this occasion, with a title like "Marisa Robles and Friends", I shall have to tell you about the people and the idea of putting together such a record. I feel very happy about the variety of the programme which should be a popular one with the general public. There is something for everyone.

I have known every musician playing on this record for many, many years. The three harpists in my Harp Ensemble were all pupils of mine. I have known them since they were about eleven years old from the courses of the National Youth Orchestra where I have been the harp tutor for about eighteen years. These good players followed me to take the full music course at the Royal College of Music. I am proud of them. They are wonderful players and lovely people. We really have a great time playing the *Irish Folk Suite* which I arranged from very old melodies of that beautiful country. The *Preludes* by Marcel Tournier were written originally for one harp or two harps. I have re-adjusted them for four harps with few changes. As for the Granados *Jota* (my favourite dance from Spain, strong and full of life), this is a very free version of mine, with a small cadenza for one harp which I play just before the four harps come to the main theme for the second time.

From one Celtic country to another — but in this case to the very North of Spain, the Basque country. Here I have selected some of the most famous melodies from the folk music of that part of the world to form the *Basque Folk Song Suite for flute and harp*. I love the country, its people and their music. My mother's father was a Basque and so were all his family for many generations, so I feel very strongly about these melodies and love to play them.

I married Christopher Hyde-Smith in May 1968. We have two children, Grania aged twelve and Alexander aged eleven. Christopher and I have given many concerts together since I arrived in England twenty-two years ago. With the Allegri String Quartet we play two highly contrasted pieces. The Roussel *Serenade* was written in 1925 and dedicated to the French flautist René le Roy. The light and carefully balanced texture reveals an acute appreciation of the sonority of the ensemble. Roussel's mastery of the subtle texture is most apparent in the second movement (*Andante*) in which the ethereal sound of the flute's sinuous melody is delicately supported by string chords and cello pizzicati. Variety of colour is paramount in the finale, whose brief themes are as succinct as the movement itself. This is a piece of music which one needs to listen to two or three times before one is familiar with it. It is difficult to play but rewarding and surprising.

And now the masterpiece for harp, string quartet, flute and clarinet — Ravel's *Introduction and Allegro*. In this wonderful piece of music, the ensemble comes to its full complement with Thea King playing the clarinet part. I would like to let the public feel for themselves the happiness which this piece always gives me. Although written as a chamber work, it is really a little concertino for harp, with a marvellous and sensuous cadenza for this instrument coming just before the great climax at the end. Exciting, well-written, colourful (a *diamond* of the harp repertoire!), Ravel never lets you down. I love it!

It was a great experience making this recording. I thank everyone taking part in it with all my heart, and as always I thank my favourite producer and the fine team who took care of this recording. We all came out of our sessions in the middle of a wintry landscape, but still smiling and looking forward to the future.

© Marisa Robles

Marisa Robles et ses amis

C'est toujours un plaisir pour moi d'écrire des notes pour mes enregistrements. Il y a personnellement tellement à dire sur chacun d'eux. Dans le cas de celui-ci, avec un titre pareil, je dois parler des gens qui y ont pris part et de l'idée à l'origine de cet enregistrement. Je suis ravie de la variété de son programme: il devrait plaire à tous; chacun y trouvera quelque chose qu'il aimera.

Chacun des musiciens qui jouent ici m'est connu depuis de nombreuses années. Les trois harpistes de mon ensemble de harpe furent toutes mes élèves. Je les connus au National Youth Orchestra (Orchestre national des jeunes) où j'enseignai la harpe pendant dix-huit ans à peu près; elles avaient une onzaine d'années environ. Elles me suivirent au Royal College of Music pour y faire des études musicales complètes. Je suis fière d'elles. Ce sont des interprètes magnifiques et des personnes délicieuses. Nous eûmes vraiment beaucoup de plaisir à jouer ensemble la *Suite populaire irlandaise*; ce sont des arrangements que je fis de très anciennes mélodies de ce merveilleux pays. Les *Préludes* de Marcel Tournier furent originellement écrits pour une ou deux harpes; sans beaucoup y toucher, je les élargis pour quatre harpes.

Quant à la *Jota* de Granados (la jota est ma danse espagnole favorite, pleine de vigueur et de vie), on en entendra ici une version très libre que j'ai faite, avec une petite cadence pour la harpe que je joue avant que les quatre harpes ne reprennent une seconde fois le thème principal.

D'un pays celte à un pays basque, mais à l'extrême nord de l'Espagne. J'ai choisi quelques-unes des plus célèbres mélodies de cette partie du monde pour en faire la *Suite des chansons populaires basques* pour flûte et harpe. J'aime beaucoup le pays basque, ses habitants et sa musique. Mon grand-père maternel était basque, ainsi que toute sa famille pendant des générations. Je suis donc très attachée à ces airs et j'aime beaucoup les jouer.

J'épousai Christopher Hyde-Smith en mai 1968. Nous avons deux enfants, Grania, âgée de douze ans, et Alexander qui en a onze. Christopher avec sa flûte, moi avec ma harpe, nous avons souvent donné des concerts ensemble depuis mon arrivée en Angleterre, il y a vingt-deux ans. Avec le Quatuor à cordes Allegri, nous jouons ici deux pièces bien différentes d'esprit. La *Sérénade* de Roussel fut composée en 1925 et dédiée au flûtiste René Le Roy. La texture légère et soigneusement dosée montre un sentiment très vif de la sonorité générale. L'art de Roussel pour les textures fines est très notable dans le second mouvement, *andante*, les sons éthérés de la souple mélodie à la flûte sont délicatement soutenus par les accords des cordes et les pizzicati du violoncelle. La variété des timbres est essentielle dans le finale, aux courts thèmes aussi concis que l'est tout le mouvement. C'est un morceau qu'il faut écouter à deux ou trois reprises avant de le comprendre. Il est difficile à jouer, mais il en vaut la peine et il est étonnant. Et maintenant la pièce maîtresse: l'*Introduction et Allegro* de Ravel pour harpe, quatuor à cordes, flûte et clarinette; Thea King à la clarinette complète parfaitement l'ensemble. J'aimerais que le public sente lui-même le bonheur que me donne toujours cette oeuvre admirable quand je la joue. C'est en principe de la musique de chambre, mais en vérité c'est un petit concertino pour la harpe, qui déploie juste avant le grand apogée final une cadence merveilleuse de volupté. L'oeuvre est admirablement écrite, pleine de couleur, passionnante — un joyau du répertoire de la harpe! Ravel ne déçoit jamais. J'adore cette pièce!

Ce fut pour moi une grande expérience que de faire cet enregistrement. Je remercie de tout coeur tous ceux qui y ont pris part, tout particulièrement mon cher directeur artistique, ainsi que tous les membres de la belle équipe qui en ont pris soin. L'enregistrement fut fait en hiver, et nous sortions des séances dans le paysage glacé, mais avec bonheur et confiance.

Marisa Robles mit Freunden

Da ich zu meinen Aufnahmen immer sehr viel Persönliches zu sagen habe, ist es mir auch diesmal wieder ein besonderes Vergnügen, die Erläuterungen dazu selbst geben zu dürfen. Schon wegen des Titels "Marisa Robles mit Freunden" schulde ich Ihnen einige Erklärungen über die Beteiligten und das Zustandekommen der Aufnahmen, mit denen ich so zufrieden bin, weil sie sehr abwechslungsreich sind und sicherlich etwas für Jeden bieten.

Alle Mitwirkenden kenne ich seit vielen Jahren — die drei Harfenistinnen zum Beispiel schon aus der Zeit, als sie mit ungefähr elf Jahren an den Lehrgängen des *National Youth Orchestra* teilnahmen, wo ich seit 18 Jahren Harfenlehrerin bin. Ich habe sie durch ihre gesamte Ausbildung am Royal College of Music begleitet und bin stolz auf meine Schülerinnen, die sich nicht nur zu ausgezeichneten Musikerinnen, sondern auch zu wunderbaren Menschen entwickelt haben. Mit besonderer Freude spielen wir zusammen die *Irish Folk Suite*, die ich nach sehr alten Melodien aus diesem schönen Land zusammengestellt habe. Die *Preludes* komponierte Marcel Tournier im Original für eine bzw. zwei Harfen; ich habe sie hier mit einigen kleinen Änderungen für vier Harfen bearbeitet.

Meinen spanischen Lieblingstanz, den kraftvollen und lebensfrohen *Jota* von Granados, habe ich frei arrangiert und spiele eine kleine Harfenkadenz, kurz bevor das Hauptthema auf allen vier Harfen zurückkehrt.

Aus den berühmtesten Volksmelodien des Baskenlandes habe ich eine *Baskische Volkslieder-Suite* für Flöte und Harfe zusammengestellt. Ebenso wie das Volk und das Land, in dem der Vater meiner Mutter und viele seiner Vorfahren geboren wurden, liebe ich die Musik und spiele sie gerne.

Mit Christopher Hyde-Smith habe ich seit meiner Übersiedlung nach England vor 22 Jahren viele Konzerte gegeben. Seit 1968 sind wir verheiratet und haben zwei Kinder — die zwölfjährige Grania und den elfjährigen Alexander. Zusammen mit dem *Allegri String Quartet* spielen wir hier zwei stark kontrastierende Stücke. Roussel komponierte seine *Serenade* 1925 und widmete sie dem französischen Flötisten René Le Roy. Die leichten, sorgfältig ausgewogenen Strukturen machen sein grosses Verständnis für diese Kombination Instrumenten deutlich, besonders aber in dem meisterlichen zweiten Satz *Andante*, in dem die ätherische, geschmeidige Flötenmelodie sehr zart von Pizzicato des Cellos und den Akkorden der übrigen Streicher unterstützt wird. Der Finalsatz ist ebenso kurz und bündig wie weine Themen und fällt vor allem durch seine Klangfarbenvielfalt auf. Man muss dieses Stück zwei oder drei Mal hören, um mit seinen Schwierigkeiten vertraut zu werden, doch es lohnt sich.

In Ravels wundervollem und meisterhaftem Stück *Introduktion und Allegro* für Harfe, Streichquartett, Flöte und Klarinette entfaltet das Ensemble zusammen mit der Klarinettistin Thea King alle seine Möglichkeiten, und vielleicht spüren sie auch dieses Glückgefühl, das ich bei diesem Werk immer empfinde. Obwohl es als Kammermusik geschrieben wurde, ist es eigentlich ein kleines Harfen-Concertino mit einer herrlich-gefühlvollen Harfenkadenz kurz vor dem abschliessenden grossen Höhepunkt — ein aufregendes, farbenfrohes Stück und ein Juwel im Harfenrepertoire, das ich sehr liebe!

Die Aufnahmesitzungen waren ein grossartiges Erlebnis, für das ich allen Beteiligten, vor allem aber dem von mir besonders geschätzten Produzenten und dem so befähigten Aufnahmeteam von ganzem Herzen danke. Nach Abschluss der Aufnahmen gingen wir gemeinsam hinaus in eine winterliche Landschaft, immer noch lächelnd und voller Vertrauen in die Zukunft.

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1 **VENEZUELA**
from: HARRY BELAFONTE IN AN EVENING OF FOLK SONGS—CALYPSO WITH THE ISLANDERS (UT/UTS 154).

2 **I LOVE PARIS**
from CAN CAN (UT/UTS 160)

3 **SANTA LUCIA**
from: ITALY IN SONG — The Voice Of Dino Robbins

4 **SUNDAY**
from KAY STARR — Life Is A Ball (UT/UTS 148)

5 **MY FAVORITE THINGS**
from: THE SOUND OF MUSIC (UT/UTS 150)

6 **EXCERPT OF FIRST MOVEMENT**
from: TCHAIKOVSKY'S PIANO CONCERTO NO. 1 — Gregory Stockwell And The London Pops Symphony Orchestra (UT/UTS 149)

SIDE TWO

1 **THE RAIN IN SPAIN**
from: MY FAIR LADY (UT/UTS 104)

2 **ALOHA OE**
from: HAWAIIAN PARADISE (UT/UTS 135)

3 **HABANERA**
from: THE GREAT GLENN MILLER (UT/UTS 145)

4 **RED RIVER VALLEY**
from:: A TRIBUTE TO HANK WILLIAMS (UT/UTS 152)

5 **STARS FELL ON ALABAMA**
from: MUSIC FROM THE FILMS — New World Strings (UT/UTS 601)

6 **CLARINET POLKA**
from: POLKA! POLKA! POLKA! — The Kings Of Polkaland (UT/UTS 163)

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UT/UTS 111 PORGY AND BESS — Sung by Clara Ford, Jack Engels, William Enright and Martha Hill
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UT/UTS 145 THE GREAT GLENN MILLER Ray Burnet Band
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TCHAIKOVSKY

SWAN LAKE

HIGHLIGHTS

Produced by Peter Dellheim • Remastered by Bernard Keville

Side A

ACT I
- No 2 Waltz

ACT II
- No. 10: Scene
- No 13: Dances of the Swans
  - a Waltz
  - b Dance of the Queen and the Swans
  - d Dance of the Little Swans
  - e Pas de deux (*Alfred Krips, violin solo, Martin Hoherman, cello solo*)
  - g General Dance

Side B

ACT III
- No. 15 Introduction
- No. 17 Fanfare and Waltz
- No 20: Hungarian Dance (Czardas)
- No 21 Spanish Dance
- No 22 Neapolitan Dance
- No 23 Mazurka

ACT IV
- No 29 Final Scene

Without much question *Swan Lake* is the most popular of all ballets today, and the explanations for it are not hard to find. First among them, perhaps, is a role for a ballerina that manages to be not only brilliant and varied technically but also sad, sweet and romantic. To dance it has become, indeed, the goal of all young dancers, for to do so is to assume automatically in the public mind the rank of ballerina. A second explanation is, no doubt, that its story of a princess and her train transformed by a wicked magician into a bevy of swans, to be released only by the power of a lover's proven fidelity, epitomizes a nostalgic idea of what a ballet should be. A third explanation—and maybe the most potent—is Tchaikovsky's score, which is not only superbly suited to the libretto for its entire length but which can well stand by itself as a unified concept, needing neither elaborate settings nor a stage to make its points. It has, to begin with, enormous variety—adagios with long arched lines, national flavor in its Spanish, Neapolitan, Hungarian and Polish tunes, and an overall quick, dramatic rush. Then, of course, there are the familiar Tchaikovsky melodies, lovely and unforgettable. It is, in fact, possibly the greatest ballet score ever written and certainly one of the great theater pieces of all time.

The history of *Swan Lake* begins in 1871, when Tchaikovsky composed a little ballet, a divertissement, on the subject for his sister's children. Then, in 1875, he was commissioned by the Bolshoi Theater to write a full-length ballet. He finished the score in April 1876, and *Swan Lake* went into rehearsal early the following year. There was nothing but trouble: Neither the conductor nor the orchestra could cope with the score, which was more difficult and complex than anything they had seen for a ballet; the dancers rebelled about the length of the work and the choreography; the decor was lamentable, and Tchaikovsky was obliged to make cuts, alter sections and substitute numbers in his score. The first performance, on March 4, was only mediocre. Little wonder *Swan Lake* was not well received and was soon dropped from the Bolshoi's repertoire.

After the success of both *The Sleeping Beauty* and *The Nutcracker* Tchaikovsky was still interested in *Swan Lake* and offered to revise the music, but death intervened. Then, in 1894, the second act was successfully revived at the Maryinsky Theater in St. Petersburg, and the following year the complete ballet was presented in its original form, with new choreography. Finally *Swan Lake*—ballet and score—triumphed. The work gradually made its way around the world. The first American performance was at the Metropolitan Opera House in December 1911, but for many years thereafter the ballet as a whole remained a rarity. The second act, in various mutations, was widely danced, the third act was often given as *The Magic Swan* and the Black Swan pas de deux was put into programs to dazzle the audience. Then, in 1949, Britain's Royal Ballet (then Sadler's Wells) brought us a beautifully detailed, sumptuously mounted production of the full-length ballet, with Margot Fonteyn as the Swan Queen. Except for the Balanchine version of the second act in the repertoire of the New York City Ballet, the Royal Ballet's loving care of the work just about killed off the former truncated versions we had become used to. From that point on, it was to be all or nothing.

The heart of *Swan Lake* makes up this recording. Every act is represented by its propelling moment or moments, its climaxes, its heightened dramatic tension. And fortunate, indeed, would be the ballet company, anywhere in the world, to have an orchestra as brilliantly attuned to the score as the Boston Pops under Arthur Fiedler's direction. It is superb playing by an organization and a conductor who have already shown hundreds of thousands of record listeners how a ballet score should be played in their vastly popular performances of *The Nutcracker*, *Les Sylphides* and *Gaîté Parisienne*.

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Grieg Peer Gynt Suites Nos 1 and 2, Lyric Suite AGL1-1524
Great American Marches—The Stars and Stripes Forever, Strike Up the Band; Seventy-Six Trombones, American Patrol, *others* AGL1-1334

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(Formerly available as LSC-2688)

Timings Side A—25 41, Side B—21 55

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RS-1-1024
(2394 150)

BEE GEES

SIDE ONE

NIGHTS ON BROADWAY (4:32)
B., R. & M. Gibb

JIVE TALKIN' (3:43)
B., R. & M. Gibb

WIND OF CHANGE (4:54)
B. & R. Gibb

SONGBIRD (3:35)
B., R., M. Gibb & D. Weaver

FANNY (BE TENDER WITH MY LOVE) (4:02)
B., R. & M. Gibb

SIDE TWO

ALL THIS MAKING LOVE (3:03)
B. & R. Gibb

COUNTRY LANES (3:29)
B. & R. Gibb

COME ON OVER (3:26)
B. & R. Gibb

EDGE OF THE UNIVERSE (5:21)
B. & R. Gibb

BABY AS YOU TURN AWAY (4:23)
B., R. & M. Gibb

ALL SONGS BMI EXCEPT * BMI/ASCAP

BARRY GIBB: Rhythm guitars, vocals • **MAURICE GIBB:** Rhythm, electric guitars, bass, vocals
ROBIN GIBB: Vocals • **BLUE WEAVER:** Keyboards, synthesizers
ALAN KENDALL: Electric guitars, steel guitar • **DENNIS BRYON:** Drums, percussion

On "Wind of Change": JOE FARRELL, tenor sax; RAY BARETTO, conga drums. On "Songbird": DONNY BROOKS, harmonica

Concert Master: GENE ORLOFF

Strings, horns & woodwinds arranged by ARIF MARDIN
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All selections remixed by LEW HAHN except "Jive Talkin'", "Edge of the Universe" and "All This Making Love"
which were remixed by KARL RICHARDSON
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PRODUCED BY ARIF MARDIN, by arrangement with THE ROBERT STIGWOOD ORGANISATION

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nat king cole

When You're Smiling

Lonesome and Sorry
When You're Smiling
Tell Me All About Yourself
Calypso Blues
As Far As I'm Concerned
Piel Canela
I Think You Get What I Mean
Back In My Arms
Why Should I Cry Over You
Don't You Remember

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MONO/PC-3071
STEREO/SPC-3071

Previously Released on Capitol Records

Nat King Cole

Nat Cole first toddled into the musical world at age four, when he was able to pick out a fairly good two-handed rendition of "Yes, We Have No Bananas." In high school he organized a 14-piece band, with himself as pianist and leader. Their fee was $1.50 per man per night, but they were often paid off with whatever food and refreshments that might be left over after the party.

In his spare time, he became a top-flight sandlot baseball player and a better-than-average football player. His interest in baseball never waned and Nat eventually became one of the L.A. Dodgers' No. 1 boosters. He had a permanent box at Dodger Stadium and nothing short of a genuine crisis kept him away from a Dodger home game.

In 1937, after finishing high school, Nat joined a road company of the revue, "Shuffle Along." The show broke up a few months later in Long Beach, Calif., when a sticky-fingered member of the troupe shuffled off with the show's $800 treasury. He also wrote a song called "Straighten Up and Fly Right," which he sold for $50. The fellow who bought the tune is estimated to have made at least $20,000 on the deal.

Then Nat formed his later-famous Trio. A nightclub manager offered $75 a week for a quartet. Cole hired a guitarist, bass fiddle players and a drummer. But on their opening night, the drummer didn't show up and the King Cole Trio was born (Nat had previously added "King" to his name),

The popularity of the Cole trio grew. They had a regular 15-minute radio show and played some of the best clubs in the country.

Since the jazz recordings made by the King Cole Trio are now true collectors' items, Nat was frequently queried about his reasons for disbanding the group and recording and performing strictly as a soloist. The reasoning was quite simple.

"Capitol and I," Nat was to explain, "felt that a big band behind me would sell more records. 'Nature Boy' was the first of these and it proved we were right."

In 1942, Cole became one of the first artists to join Capitol Records, then a fledgling company. In his years with the label, Nat recorded nearly 700 songs, and became one of the world's leading record-sellers.

It is not correct to say that every Nat King Cole recording was a hit. There was one, in 1953, that was a decided bust. From one of Nat's very first disks, "Straighten Up and Fly Right," through "Mona Lisa," "Nature Boy," "Too Young," "Route 66," "Non Dimenticar," and countless others, Nat has probably had more hit records than any other artist.

Many elements were combined in the making of Nat King Cole. His success was partly due to the fact that he was regarded as one of the greatest song salesmen in the business, and partly because of his uncanny knack for ferreting out top raw material. When presented with a song, Cole would start with the title. If he liked it, he read the lyrics and then he would hum the melody. If the song had possibilities, he would then go to work on it.

Today, Nat is still heard around the world through the dozens of hit singles and albums that were recorded and released during his career.

SIDE 1

WHEN YOU'RE SMILING (Mills Music, Inc.)	2:42
PIEL CANELA (E. B Marks Music Corp.)	2:05
LONESOME AND SORRY (Mills Music, Inc)	2:19
I THINK YOU GET WHAT I MEAN (Crestview Music Corp.)	2:40
BACK IN MY ARMS (Weiss & Barry Copyrights, Inc.)	3:02

SIDE 2

AS FAR AS I'M CONCERNED (Earl Music Co./Mourbar Music Corp.)	2:57
TELL ME ALL ABOUT YOURSELF (Weiss & Barry Copyrights, Inc.)	2:05
WHY SHOULD I CRY OVER YOU? (Leo Feist, Inc.)	2:22
DON'T YOU REMEMBER? (Central Songs, Inc)	1:57
CALYPSO BLUES (Crestview Music Corp.)	3:21

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FREEWAY OF LOVE (Rock Mix)

Sax Solo: Clarence Clemons
Guitar Solo: Dez Dickerson

FREEWAY OF LOVE (Radio Mix)

Sax Solo: Clarence Clemons

FREEWAY OF LOVE (Extended Re-mix)

Sax Solo: Clarence Clemons
Guitar Solo: Dez Dickerson

Produced by Narada Michael Walden
for Perfection Light Productions
Mixed by Michael Brauer for MHB Productions
Written by Narada Michael Walden and Jeffrey Cohen

Extended Re-mix mixed by Michael Brauer for MHB Productions
Extended Re-mix edited by the Latin Rascals

Clarence Clemons appears courtesy of Columbia Records

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Guitars—Terry Fabrizio
Accordian—Jerry G
Synthesizer—Doug Bratt
Horn Section—Bob Smith
Strings Section—May Ellen
Sax Solos—Armando Noriega

All tunes arranged by Armando Noriega

RECORD ONE / SIDE ONE

AL DI LA
VOLARE
MALA FEMMINA
MAMA
COME BACK TO SORRENTO

SIDE TWO

QUANDO, QUANDO, QUANDO
O SOLE MIO
ARRIVEDERCI, ROMA
ANEMA E CORE
TARANTELLA

RECORD TWO / SIDE ONE

C 'E' LA LUNA
NON PENSARE A ME
SCUSAMI
MORE (MONDO CANE THEME)
TRA VEGLIA E SONNO

SIDE TWO

I HAVE BUT ONE HEART (O MARENARIELLO)
KISS ME
THEME FROM "THE GODFATHER"
SANTA LUCIA
COME PRIMA

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Lead Vocals. Bobby & Keith

HOT SPOT*

Written by Bobby Harris, Marlon McClain & Keith Harrison
Jobete Music Co Inc /Dazzberry Jam Music, Inc (ASCAP)/
Stone Diamond Music Corp /Be Dazzled Music (BMI)
Lead Vocal Skip

PARANOID

Written by Keith Harrison & Bobby Harris
Jobete Music Co Inc /Dazzberry Jam Music, Inc (ASCAP)/
Stone Diamond Music Corp /Be Dazzled Music (BMI)
Lead Vocal Keith

ALL THE WAY*

Written by Bobby Harris, Marlon McClain & Keith Harrison
Jobete Music Co Inc /Dazzberry Jam Music, Inc (ASCAP)/
Stone Diamond Music Corp /Be Dazzled Music (BMI)
Lead Vocals Skip, Kenny & Keith

S. C. L. & P. (Style, Class, Looks And Personality)*

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Harvey Henderson Howard Redmon Jr & Bobby Harris
Sessess Publishing/Electric Apple (BMI)/Jobete Music Co Inc./
Dazzberry Jam Music Inc (ASCAP)
Lead Vocals. Skip, Kenny, Keith, Pierre & Bobby

SHE USED TO BE MY GIRL*

Written by Marlon McClain, Bobby Harris & Keith Harrison
Jobete Music Co Inc /Dazzberry Jam Music Inc (ASCAP)/
Stone Diamond Music Corp /Be Dazzled Music (BMI)
Lead Vocal Skip

WHEN YOU NEEDED ROSES

Written by Gary McGill & Bobby Harris
Weezy Music/Leland Music (ASCAP)/Jobete Music Co , Inc /
Dazzberry Jam Music, Inc (ASCAP)/
Lead Vocal. Skip

SLOW RAP

Written by Bobby Harris Marlon McClain & Jeff Lorber
Jobete Music Co Inc /Dazzberry Jam Music, Inc (ASCAP)/
Stone Diamond Music Corp /Be Dazzled Music/
Blackwood Music, Inc /Kuzu Music (BMI)
Lead Vocals: Skip, Pierre & Keith

PRODUCED BY BOBBY HARRIS

*Produced by Bobby Harris & Lew Hahn
Executive Producer. Steve Buckley

Rhythm Arrangements by Bobby Harris, Keith Harrison, Marlon McClain, Steve Cox & Jeff Lorber
String Arrangements by Bobby Harris
Synthesizer Programming Steve Cox, Keith Harrison & Jeff Lorber
Vocal Arrangements by Bobby Harris & Keith Harrison

Background Vocals Pierre DeMudd, Sennie Martin, Bobby Harris, Keith Harrison & Kenny Pettus

Jeff Lorber appears courtesy of Arista Records, Inc
Marlon McClain courtesy of Mackman Music, Inc

Recording and Mixing Engineers: Lew Hahn & F Byron Clark
Assistant Engineers Mike O'Rielly, Ed Garcia, Ira McLaughlin, Rick "10%" Clifford, Elmer Flores & Fred Lew
Recorded at Atlantic Recording Studios, New York City, New York; Sound Castle, Los Angeles, California, & Motown/Hitsville U.S.A. Recording Studios, Hollywood, California
Mastered by John Golden at K-Disc, Hollywood, California

Special Thanks:
Jay Lesker, Lee Young, Jr., Skip Miller, Miller London, Steve Buckley, Brenda Boyce, Georgie Ward, Pamela Plant, Banny Medina, Bob Jones, Corb Donohue, Lee Wilder, Ben Sheets, Maurice Watkins, Michael Lessner, Marlene Reyes, Dorothy Bogen, Venita, Adrienne, Karen, Julia Tiredo, Valerie, Sonia Kerkenny, Karen Jones, Johnny Lee, Barbara Kasey, Chuck Hurewitz, Dana Pearson, Hazel B., Monica, Jeff Frasco, Norby Walters, Richard Walters, David Fox, Jerry Ade, Sal Michaels, John Ade, Jimmy Carroccio, B. Bock, Zorba, John Hoffman, Raymond Travis, Bill Bouye, Pete Verrates, Paul Stills, Greg, Florida Coach, J. Boy Adams, Pi Corp , Jeff Lorber, Paul Slomen, Pam, Ira, Mike, Forest Gary, Hank Wiley, Gail, Ron Daniels, Peter Golden, Bill Siddons, and Steve Ellis

A very special thanks to our families for hanging in there strong without you, all this is vanity.
Dazz Band

Dazz Band dedicates this album to our friend and teacher. Reggie Andrews.

Thanks most of all to YAWEH!

DAZZ HORN SECTION:
Sennie "Skip" Martin • Trumpet
Pierre DeMudd • Trumpet
Bobby Harris • Saxophones

DAZZ RHYTHM SECTION:
Steve Cox • Keyboards
Keith Harrison • Keyboards
Mike Wiley • Bass
Isaac "Ike" Wiley, Jr. • Drums
Kenny Pettus • Percussion
Marlon McClain • Guitar

DAZZ BAND FAN CLUB
c/o Barracuda, Inc.
28001 Chagrin Blvd
Cleveland, Ohio 44122

MOTOWN

DAZZ BAND

JUKEBOX

6117ML

1
LET IT ALL BLOW
Written by *Keith Harrison & Bobby Harris*
Rhythm & Synthesizer Arrangements: *Keith*
Orchestra Arrangement: *Reggie & Keith*
Vocal Arrangement: *Keith & Bobby*
Lead Vocals: *Keith & Skip*

KEEP YOU COMIN' BACK FOR MORE
Written by *Kenny Pettus & Bobby Harris*
Rhythm Arrangement: *Kenny & Reggie*
Synthesizer Arrangement: *Kenny*
Guitar Solo: *Roland Bautista*
Vocal Arrangement: *Bobby*
Lead Vocal: *Kenny*

SHE'S THE ONE*
Written by *Reggie Andrews, Bobby Harris & Keith Harrison*
Rhythm & Synthesizer Arrangements: *Reggie, Bobby & Keith*
Vocal Arrangement: *Reggie*
Lead Vocal: *Skip*

HEARTBEAT*
Written by *Reggie Andrews & Bobby Harris*
Rhythm & Synthesizer Arrangements: *Reggie & Bobby*
Vocal Arrangement: *Bobby*
Lead Vocals: *Skip & Keith*

PRODUCED BY REGGIE ANDREWS & BOBBY HARRIS

All songs published by Jobete Music Co., Inc./Dazzberry Jam Music, Inc. (ASCAP) except, *also J. Regg Music (ASCAP)*

2
DREAM GIRL
Written by *Kenny Pettus*
Rhythm & Synthesizer Arrangements: *Kenny*
Vocal Arrangement: *Kenny*
Lead Vocal: *Skip*

UNDERCOVER LOVER*
Written by *Bobby Harris & Reggie Andrews*
Rhythm & Synthesizer Arrangements: *Reggie & Bobby*
Vocal Arrangement: *Bobby*
Lead Vocals: *Skip & Keith*

I'VE BEEN WAITING
Written by *Keith Harrison & Sonnie Martin*
Rhythm Arrangement: *Keith & Reggie*
String Arrangement: *Reggie*
Guitar Solo: *Eric Fearman*
Vocal Arrangement: *Keith, Bobby & Skip*
Lead Vocal: *Skip*

MAIN ATTRACTION
Written by *Keith Harrison, Bobby Harris & Steve Cox*
Rhythm Arrangement: *Keith, Steve & Bobby*
Synthesizer Arrangement: *Keith & Steve*
Chroma String Arrangement: *David Ervin*
Lead Vocal: *Keith*

SO MUCH LOVE
Written by *Keith Harrison*
Rhythm & Synthesizer Arrangements: *Keith*
Vocal Arrangement: *Keith*
Lead Vocals: *Skip & Keith*

DAZZ HORN SECTION:
BOBBY HARRIS: Tenor & Alto Saxophone, Lead & Background Vocals
PIERRE DeMUDD: Trumpet, Lead & Background Vocals
SENNIE "SKIP" MARTIN: Trumpet, Lead & Background Vocals

DAZZ RHYTHM SECTION:
STEVE COX: Keyboards
KEITH HARRISON: Keyboards, Lead & Background Vocals
ERIC FEARMAN: Guitar
KENNY PETTUS: Percussion, Lead & Background Vocals
ISSAC WILEY, JR.: Drums, Background Vocals
MICHAEL WILEY: Bass

Additional Musicians:
David Ervin: Synthesizer
Charles Fearing: Guitar
Rhett Lawson: Fairlight
Reggie Andrews: Synthesizer, Drum Programming
Roland Bautista: Guitar
Bill Henderson: String Contractor

Roland Bautista appears courtesy of CBS Records

Recorded and Mixed by *F. Byron Clark at Conway Recording Studio, Los Angeles, California*
Assistant Engineer: *Rick "10%" Clifford*
Mastered by *John Golden at K-Disc Mastering, Hollywood, California*

Art Direction: *Johnny Lee*
Design: *Janet Levinson*
Photography: *Ron Slenzak*
Clothing by *"Parachute," Los Angeles*

Thanks to these engineers: Rick "10%" Clifford, Bobby Brooks, Jimmy Carroccio, and Peter Chaikin

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"And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations."

REVELATION 22:1-2

Management
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1592 Cross Roads Of The World
Hollywood, California 90028
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Peter Golden, Bill Siddons, Steve Ellis

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MOTOWN

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STEREOPHONIC

SR 1057

FOLK SONGS / JERRY BUTLER

VEE JAY

STRAWBERRIES
FOGGY DEW
WHEN I LOST MY BABY
LITTLE OLE LIGHT
ALBERTA
SUCH A FEELING
JOHN B.
EIGHTEEN HAMMERS
MOTHERLESS CHILD
RED DRESS
WHO'S GONNA BE YOUR MAN

D $14.

VJSR1057 / LP1057

SIDE ONE

BAND ONE: "STRAWBERRIES" . . . a song of West Indian origin. (Progressive Music) BMI.

BAND TWO: "FRISCO'S FOGGY DEW" . . . an old English folk song that Phil adapted to Jerry's present life of a modern troubadour. (Words and music: Phil Moore; publisher: Ajax) ASCAP.

BAND THREE: "WHEN I LOST MY BABY" . . . very famous modern blues based on old folk blues . . . made famous by Ivory Joe Hunter. (Progressive Music) BMI.

BAND FOUR: "LITTLE OLE LITE" . . . based on the old inspirational . . . with some new inspirational lyrics. (Words and music: Phil Moore; publisher: Ajax) ASCAP.

BAND FIVE: "ALBERTA LET YOUR HAIR HANG LOW" . . . old folk poem and song adapted by Phil Moore. (Publisher: Ajax) ASCAP.

BAND SIX: "SUCH A FEELIN" . . . this is an adaptation of the old beautiful inspirational. (Words and music adapted by Phil Moore; publisher: Ajax) ASCAP.

SIDE TWO

BAND ONE: "JOHN B" . . . an old seafaring song that Jerry adapted and gives a brand new twist to, by including some impressions of his favorite stars as part of the crew aboard. (Curtom Pub. Co.) BMI.

BAND TWO: "EIGHTEEN HAMMERS" . . . an old chain gang song that Jerry and Phil Moore, III, wrote some new lyrics for and adapted. (Writers: Butler and Moore III; Curtom Pub. Co.) BMI.

BAND THREE: "MOTHERLESS CHILD" . . . the old spiritual re-adapted into Jerry's times. (Writers: Butler and P. Moore III; Curtom Pub. Co.) BMI.

BAND FOUR: "RED DRESS" . . . the old English folk song "Greensleeves" brought up to date. (Writers: Butler and P. Moore III; Curtom Pub. Co.) BMI.

BAND FIVE: "WHO'S GONNA BE YOUR MAN" . . . old Southern folk song with music rewritten and lyrics adapted by Phil Moore. (Words and music: Phil Moore; publisher: Ajax) ASCAP.

FOLK SONGS / JERRY BUTLER

It's always a pleasure hearing from Vee Jay's Prexy, Mr. Abner, and I was indeed flattered when he called to ask (as well as tell me), in his friendly, but dynamically definite manner, that he was sending Jerry Butler, one of Vee Jay's biggest and best selling artists, to see me. He further mentioned that Jerry was best known in the "Pop," "Rock & Roll" (or whatever term is currently popular) field. But "Ab" felt that Jerry had "something else" in him that he wanted to express musically. "So Phil, I'd like you two to get together, see how musically compatible you are, and then work with him, to find this elusive facet of his personality . . . perhaps you guys can cook up an act that'll *keep* his present fans, broaden his audience, and yet give Jerry more avenues of expression . . . he's flying to New York tomorrow! — bye!" . . . (Mr. Abner is irresistible!)

Now, I must admit I didn't know much about Jerry Butler as I spend about twenty-six hours a day trying to work with various supperclub, TV, motion picture, etc., artists in figuring out what's goin' to be "swingin'" or saleable . . . tomorrow! Consequently, I don't spend much time listening to the radio or "Pop" recordings that are on top . . . today! So, lemme tell you I had to get busy right then "diggin'" Jerry's albums and finding the "happenings" about him. (Jerry later confided to me that "Ab" had to spend some time acquainting him with my background . . . as Jerry wanted to know, "Who the heck was this Phil Moore?") (Mr. Abner is quite irresistible!)

Jerry's *sounds* were a most pleasant surprise and impressively revealing . . . here was a "Pop" guy that could sing just about anything he wanted to . . . please the younger fans, as well as sell a million of the award winning "Moon River." This guy could make you feel the soul of the blues and gospel, and yet respond to the lushness of sweeping strings . . . !

Hey! this should be an interesting young man to meet . . . oh yes, somebody said that people sometimes called him "The Iceman" . . . well, the iceman cometh!!!

Having just completed a rather swingin' album with Patrice Munsel, I had a few apprehensions as to whether I could switch around and do Jerry any good . . . but upon meeting him I sensed at once, young Jerry Butler, "Pop" singer, was mentally not a "young" starry-eyed cat—busy having a ball, and not thinking while he made his first million . . . I should have known this without meeting him when I read in his "bio" that he had sense enough to move from Sunflower, Mississippi, when only three years old!!!

Guess the thing I like most about Jerry as a man (and he is just that), is he'll listen, and try . . . *or* think it over and then, toss the idea out *and*, in many many instances, come up with a much better approach! He's not a guy that's easily satisfied with a certain amount of success—and he's ready and willing to work hard for his audience and his goals . . .

This "Iceman" is one of the warmest and most sincere persons I have ever met. The reason why people thought of him as "The Iceman" was simply because he doesn't get too excited, too disappointed, or too joyous about day to day situations . . . this is a testament to his innate understanding of life's people and life's ups and downs . . . it's amazing in a man this young.

Jerry and I have spent many hours researching old songs of our people, as well as his memories and experiences while on the road . . . for Jerry is an observer as well as an interpreter of the heart and the feelings of the people and their songs. In many instances we have written new up to date lyrics for the old songs . . . all the time refining such words with his philosophies.

The enclosed album is the result of our work with the invaluable assistance of Calvin Carter, our A & R man, who piloted us through the treacherous channels of recording our sounds.

I sincerely appreciate this opportunity to assist Jerry in the presentation of more sides of his artistry and personality. I trust his many friends and fans will enjoy knowing Jerry even better . . . and hope many new listeners will find him to be the voice, sound, and image of a new approach to our folk music. I have only one disappointment in this album . . . I wish it had been called, "Our Folks' Music" . . .

Phil Moore

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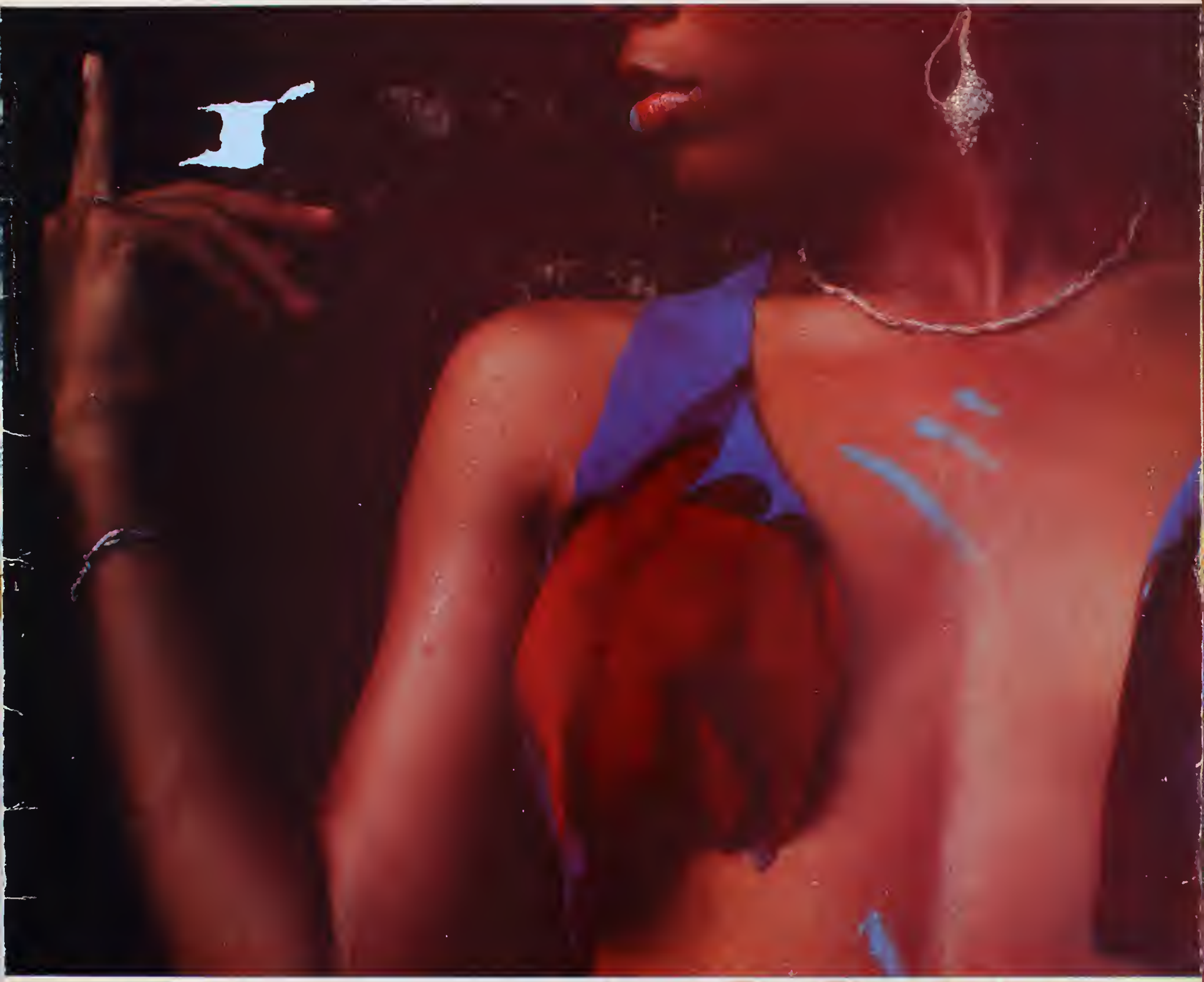
PAN ASSEMBLY'S

PAN CALYPSO



TRINIDAD ATLANTIC

SO HOT SO SWEET

PAN ASSEMBLY's

PAN CALYPSO

TRINIDAD &TOBAGO

SO HOT SO SWEET

MUSICAL ARRANGEMENT	: EMANUEL ECTOR , CARL 'BEAVER' HENDERSON*
GUITARS	: JUNIOR WHARWOOD , RONALD HULL*
BASS GUITARS	: EMANUEL ECTOR , DONALD PHILLIPS *
PERCUSSION	: COLIN STEPHENS
SYNTHESIZER	: EMANUEL ECTOR , CARL 'BEAVER' HENDERSON *
STEEL DRUMS	: KEN 'PROFESSOR' PHILMORE, EARL BROOKS
TRUMPETS	: FORTUNIA RUIZ, ENRIQUE MOORE
SAXOPHONES	: DENNIS WILKINSON, ROY CAPE
TROMBONE	: LAMBERT PHILIP

synthesizer solo : ovid alexis +

Recording Engineer : Errol Sookradge
Recorded and mixed at Coral Studios, Trinidad W.I.
Mastered at Utophia Studios, London, England.

Photography by LITALENA
Jacket concept and graphics : Ottie

Produced by Ottie for CAROTTE
Carotte Distributors

People's Play World
Level 4 H Colsort Place,
Frederick Street,
Port of Spain, Trinidad, W.I.

Promotional Assistance given by

BWIA International

Vat 19 RUM

ah hearing Pan
(Winston Bailey) (4.45)
Earl Brooks: Steel drums

Pan in A minor +
(Aldwin Roberts) (4.45)
Ken 'Professor' Philmore: Steel drums

say say +
(Winsford Devine) (4.55)
Earl Brooks: Steel drums

de mas in we*
(Winsford Devine) (4.45)
Ken 'Professor' Philmore: Steel drums

tit for tat +
(Alphonsus Cassell) (4.38)
Ken 'Professor' Philmore: Steel drums

ah car wine*
(Franz Lambkin) (4.40)
Earl Brooks: Steel drums

she want me to
(O. Johnson) (4.45)
Ken 'Professor' Philmore: Steel drums

sing ram bam*
(Winston Peters) (4.50)
Earl Brooks: Steel drums

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...visual sound STEREO LSS-14019

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From the Inspired Films

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David and Bathsheba
The Song of Bernadette
A Man Called Peter
King of Kings
El Cid

The Robe
The Prodigal
Ten Commandments
Samson and Delilah
Francis of Assisi
Quo Vadis

The Fantastic Strings of Felix Slatkin

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THE FANTASTIC STRINGS OF FELIX SLATKIN
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LMM-13008/
LSS-14008

The Magnificent XII
LMM 13004/
LSS-14004

Paradise Found
LMM 13001/
LSS-14001

Producer Si Waronker
Engineer Al Schmidt
Cover Design
Francis & Monahan Inc
Photography
Garrett Howard Inc
Solo Violin — Erno Neufeld
Solor Cello — Eleanor Alter
Printed in U S A

stereo

PI-LPS-4021

THE BEST OF LUCIO BATTISTI

stereo

PI-LPS-4021

THE BEST OF LUCIO BATTISTI

In a relatively short time LUCIO BATTISTI has gained a place for himself among Italy's top "Cantautori." Like America's great folk-rock creator, Bob Dylan, BATTISTI's works touch a responsive chord in his listeners through songs recalling situations, sensations and sentiments that we have all experienced at some time during our lives. BATTISTI's evocative, "personalized" songs have made him a favorite among Italy's audiences.

As a singer LUCIO BATTISTI has won his laurels in such arenas as Cantagiro and Sanremo. He has that special communicative quality that brings an artist close to his public.

The twelve selections in this album have been listed on Italy's best-seller charts, and they are presented here for the first time in album form.

Side 1
PENSIERI E PAROLE
ACQUA AZZURRA ACQUA CHIARA
ANNA
UN' AVVENTURA
EMOZIONI
BALLA LINDA

Side 2
LE 3 VERITA'
ELENA NO
MI RITORNI IN MENTE
FIORI ROSA FIORI DI PESCO
NON E' FRANCESCA
DIO MIO NO

Ⓟ 1973
Dischi Ricordi s.p.a. Milan, Italy.

Recorded in Italy – manufactured in the U.S.A.

P.I. RECORDS, INC. 275 WEST 39th STREET NEW YORK, N. Y. 10018

Printed in U.S.A.

RCA

SPCS-33-112

NOËLS

au Carillon

de l'Oratoire Saint-Joseph du Mont-Royal

CAROLS AT THE CARILLON OF SAINT JOSEPH'S ORATORY

2/16
$ 1.00

PHOTO: HENRI BERNARD, C.S.C.

IMPRIMÉ AU CANADA

SPCS-33-112

Emilien Allard,
Carillonneur

Noëls au Carillon de l'Oratoire Saint-Joseph

(CAROLS AT THE CARILLON OF SAINT JOSEPH'S ORATORY)

Face 1 — Side 1	Face 2 — Side 2
1 — Minuit, chrétiens (O Holy Night)	1 — Adeste Fideles
2 — Sainte nuit (Silent Night)	2 — Il est né le Divin Enfant
3 — Gesu Bambino	3 — D'où viens-tu bergère?
4 — Dans cette étable	4 — Silence le ciel
5 — Les anges dans nas campagnes	5 — Noël (d'Aquin)

CENTRE international de la dévotion à saint Joseph, l'Oratoire Saint-Joseph du Mont-Royal est l'un des plus grands lieux de pèlerinages au monde, à l'instar de Lourdes et de Fatima. Ouvert en toutes saisons, de 3 à 4 millions de pèlerins et visiteurs y viennent chaque année.

En 1904, l'Oratoire n'était qu'une petite chapelle ne pouvant accommoder qu'une centaine de personnes. Aujourd'hui, la basilique a une capacité de 12,700 personnes. Sa nef centrale est l'une des plus vastes du monde; elle mesure 70 pieds de largeur sur 340 de longueur; en hauteur, elle dépasse les 100 pieds. L'intérieur de la coupole s'élève à 195 pieds au-dessus du plancher.

Une fois la décoration de la basilique terminée, des vitraux de grande beauté, des mosaïques de maîtres, des colonnes et des statues gigantesques, le tout réuni en un ensemble des plus harmonieux, en feront l'un des plus magnifiques monuments religieux de la chrétienté

Le dôme de l'Oratoire est devenu caractéristique de la métropole du Canada, tout comme celui de Montmartre à Paris et celui de Saint-Pierre à Rome. La croix lumineuse qui surmonte le dôme a 26 pieds de hauteur, s'élève à 503 pieds au-dessus du sol et 863 pieds au-dessus du niveau de la mer. C'est le plus haut poste d'observation de Montréal. Dans le lanterneau situé au sommet du dôme, une trentaine de personnes peuvent trouver place en même temps.

Qui a eu l'idée d'un tel monument élevé à la gloire de saint Joseph? C'est le Frère André, de la Congrégation de Sainte-Croix, que l'on a surnommé à juste titre le "Thaumaturge de Montréal". Il est mort en 1937, à l'âge de 92 ans. Plusieurs centaines de béquilles, cannes, supports, etc., laissés à l'Oratoire par ceux qui se sont déclarés guéris, ne donnent qu'une faible idée de tous les bienfaits reçus par l'intermédiaire de saint Joseph et de son serviteur le Frère André. Des centaines de milliers de fidèles prient pour sa béatification.

Le carillon de l'Oratoire Saint-Joseph est un des plus importants de l'Amérique du Nord. Il fut inauguré en 1955 grâce à l'effort conjugué de généreux donateurs. Actuellement, il comprend 56 cloches actionnées par un clavier dont l'invention remonte au 16e siècle. C'est aux ateliers français des frères Paccard, dont les 40,000 cloches résonnent aux quatre coins de l'univers, qu'il fut réalisé. Il était destiné à la tour Eiffel de Paris.

Son titulaire actuel est M. Emilien Allard, carillonneur de réputation internationale, diplômé de Malines (Belgique) et "Prix International de Carillon" (1958). Déjà, il a joué sur les principaux carillons d'Europe; il a même donné plusieurs récitals à l'Exposition Universelle de Bruxelles (1958). Sur le carillon de l'Oratoire, il joue régulièrement tous les jours.

Depuis plus de mille ans, la cloche demeure par excellence le symbole de la PAIX. On ne pouvait trouver meilleure formule pour présenter ces noels toujours si populaires. A l'exception de "Gesu Bambino" (P. Yon), de "Sainte Nuit" (P. Gruber) et de "Minuit, Chrétiens" (A. Adam), tous se chantent au Canada depuis au moins le 17e siècle. Mais l'origine même de ces mélodies est beaucoup plus ancienne. L'on reconnaît cependant qu'elles servirent d'abord à des chansons populaires profanes. Par ses transcriptions, Monsieur Allard nous fait voir les possibilités et les richesses extraordinaires de cet art campanaire qui devient chaque jour de plus en plus populaire.

AN INTERNATIONAL centre of devotion to Saint Joseph, the Saint Joseph's Oratory of Mount Royal is one of the largest centres of the world, along with Lourdes and Fatima. This Shrine, open year round, welcomes from 3 to 4 million visitors a year.

In 1904, the Oratory was but a little chapel accommodating no more than one hundred persons. Today, the Basilica has a capacity of 12,700 persons. The central nave is one of the largest in the world and measures 70 feet wide by 340 feet long and is over 100 feet high. From the floor to the interior of the dome it measures 195 feet.

Once the interior decoration of the basilica is finished, with its stained-glass windows of great beauty, its mosaics by art masters, its columns and towering statues, the general effect will be most harmonious and will make it one of the most magnificent religious monuments of Christendom.

The dome of the Oratory has become a landmark of Canada's metropolis, somewhat in the same manner as the domes of Montmartre and St. Peter's, respectively, identify Paris and Rome. The illuminated cross, capping the cupola, is 26 feet high and stands at 503 feet above street level and 863 feet above sea level. The look-out atop the dome accommodates thirty people standing. It is Montreal's highest point of observation.

Who first conceived the idea to build such a vast monument in honor of Saint Joseph? It was Brother André of the Congregation of Holy Cross, known as the "Wonder Man of Mount Royal". He died in 1937 at the advanced age of 92 years. Several hundred canes, crutches, supports of all kinds, etc., left at the Oratory by those claiming cures, offer but a meagre idea of all the blessings and graces received through the intercession of Saint Joseph and his humble servant, Brother André. Hundreds of thousands of people are praying for his beatification.

The carillon at Saint Joseph's Oratory is one of the most important of North America. It was inaugurated in 1955, thanks to the combined efforts of generous donors. Actually there are 56 bells that are rung by a keyboard invented in the 16th century. They were made in France at the Paccard Brothers studios whose 40,000 bells ring in the four corners of the world.

M. Emilien Allard, who has an international reputation, is the present Chimes Master (or Bell Ringer). He has a diploma from Malines (Belgium) and a "Prix International de Carillon" (1958) and has already played the principal chimes of Europe and has also given recitals at the Brussels World Fair (1958). He plays the carillon at the Oratory regularly every day.

For more than a thousand years, bells have remained the foremost symbol of peace. There is nothing to surpass them to convey the spirit of Christmas. With the exception of these later melodies "Gesu Bambino" (P. Yon), "Sainte Nuit" (Silent Night) (F. Gruber) and "Minuit, Chrétiens" (O Holy Night) (A. Adam) all have been sung in Canada since the 17th century. But the origin itself of these melodies is much more remote. They once belonged to secular popular songs. By his recitals Monsieur Allard gives us an insight into the extraordinary richness of his chime ringing art which becomes more and more popular from day to day.

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Rondo-lette

HIGH FIDELITY

THE THREE SUNS

EVERYBODY LOVES YOU, MY BABY

AS YOU DESIRE ME

FIVE MINUTES MORE

ALL THROUGH THE DAY

ONCE IN A WHILE

I LOVE AN OLD FASHIONED SONG

SONATA

DO YOU LOVE ME?

DREAM

CHOPIN DANCE

844

HI Rondolette FI

845 JOE SUSHKIN — TEDDY WILSON
Two of the Greatest Jazz Pianists

844 THE THREE SUNS
All Through The Day, Sonata, etc.

843 THE FLOWER DRUM SONG — PORGY & BESS
The Great Hits from Both Shows

842 LOUIS PRIMA AND HIS ORCHESTRA
Robin Hood, Maria Mia, etc.

841 RODGERS & HAMMERSTEIN'S 4 GREAT SHOWS
Oklahoma—Carousel—South Pacific—King and I

A40 CHRISTMAS ORGAN and CHIMES
Eric Silver at the organ

A39 CHRISTMAS CAROLS sung by the
St. Nicholas Church Boys' Choir

A38 CHRISTMAS ORGAN featuring KEN GRIFFIN—
Jingle Bells; Silent Night, etc.

A37 EMIL GILELS Plays Tschaikowsky Piano Concerto No. 1

A36 MIDNIGHT TIME with THE THREE SUNS—
Jealousy; Stardust; Body and Soul, etc.

A25 SARAH VAUGHAN, SONGS OF BROADWAY—
Love Me or Leave Me; Lover Man, etc.

A34 CARUSO and McCORMACK ANTIQUE—
All the great tenor arias

A33 AROUND THE WORLD with KURT MAIER—
Sidney; Can Can, April in Portugal, etc.

A32 MUSIC OF GIGI and OKLAHOMA—All the great hits

A21 GREAT JAZZ—BYAS • WEBSTER • HAWKINS • CETZ
VENTURA • HASH—Sept Song; Honeysuckle Rose, etc.

A30 KEN GRIFFIN At the GREAT ORGAN—
Canadian Capers; Deep Purple, etc.

A29 JAN PEERCE—"The Lord's Prayer"—1st Recordings

A28 REO NORVO TRIO—Blue Room, Exactly Like You, etc.

A27 MUSIC OF TWO GREAT SHOWS—
MUSIC MAN and SOUTH PACIFIC

A26 CARLOS MONTOYA Plays THE FLAMENCO FIRE GUITAR—
The Moors in Grenade, etc.

A25 LOUIS PRIMA Entertains—Cecilia; Caldonia, etc.

A24 SIDEY BECHET—MUGGSY SPANIER in Jam Session—
Vintage 1946

A23 PERCY FAITH and His Orchestra Play—
Temptation, Dancing in the Dark, etc.

A22 MARTYN GREEN in Gilbert & Sullivan's MIKADO
with James Pease and Karl Brock

A21 FRANKIE LAINE Sings "That's My Desire"—
Old Fashioned Love, All of Me, etc

A20 LAWRENCE WELK Plays for Dancing—
Doll Dance, Josephine, etc.

A19 PAUL BARON and His Orch.—
"LONELY HEARTS" Dark Eyes, etc.

A18 JACK TEAGARDEN and Orchestra—THE BLUES and DIXIE

A17 KEN GRIFFIN—My Blue Heaven; Sentimental Me, etc.

A16 VIENNA IN ¾ TIME—CHARLES VANBERG and His Orch.

A15 ERROLL GARNER—Stormy Weather; I Surrender, Dear, etc.

A14 TWILIGHT TIME—THE THREE SUNS—
Star Dust; Girl of My Dreams, etc.

A13 JAYE P. MORGAN—
Just A Gigolo, Life Is Just a Bowl of Cherries, etc.

A12 ALICE IN WONDERLAND—ALICE THROUGH THE LOOKING-GLASS
All Star Cast

A11 DIZZIE GILLESPIE—Blue n' Boogie; Groovin High, etc.

A10 DON BAKER—Organ in Pop Dance Tempos—
Minute Waltz; Melody in F, etc.

A9 LOUIS PRIMA—In All Moods—Sing, Sing, Sing; Angeline, etc.

A8 GAITE PARISIENNE—RIAS ORCHESTRA conducted by MANUEL ROSENTHAL

A7 DUKE ELLINGTON and Orch.—Overture to a Jam Session, etc.

A6 MY FAIR LADY and PAL JOEY—All the Songs

A5 GORDON MACRAE—
They Say It's Wonderful; Prisoner of Love, etc.

A4 HI FI SHOWS—12 Show Tunes—JOHNNY GREGORY and His London Orch.—If I Loved You; Out of My Dreams, etc.

A2 KAY STARR—THEM THERE EYES—Them There Eyes; I've Got My Love To Keep Me Warm, etc.

A2 DIXIELAND—PEE WEE HUNT & His Orch.
After You've Gone, etc.
PEE WEE RUSSELL & His Orch.—California, Here I Come, etc.

A1 KEN GRIFFIN "YOU CAN'T BE TRUE, DEAR"—You Can't Be True, Dear; Cuckoo Waltz; Donkey Serenade, etc.

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THE THREE SUNS

One of America's most popular musical groups is the Three Suns, known nonprofessionally as Al and Mort Nevin, and their cousin, Art Dunn. The boys have been playing together since 1939, when they secured their first job at the Adelphia Hotel in Philadelphia, playing in the then strange combination of guitar, organ and accordion. A little more than a year after their debut, the trio came to New York in November, 1940 and were booked at the Piccadilly Hotel, where their success was so great that they remained for a full decade.

Explanation of their success is difficult. It has been said that they play the kind of music people want to hear at a time when people want to hear it. In other words they possess a sixth sense as to what will be popular and play just that. Since the tremendous smash hits the trio scored, many similar combinations have come into being, but have offered virtually no competition to the already established Three Suns. The group got its name when the mother of Al and Mort greeted the inseparable three one day by saying "Here comes my three sons." The boys felt the title was excellent for their professional name and with the change of one letter in the name of sons, the group was born.

The instrumental effect of their playing was summed up by Mort who declared, the accordion takes the cross figures and single note melody, which is easy to listen to; then Al on guitar plays a steady, rotating, rolling beat, while Artie on the organ, keeps up a sustained background." Their theme song, Twilight Time is one of their most successful recordings, and seems to have stirred up romantic memories for almost half the nation. In an interview, Mort stated that this song is more frequently asked for than any other in their repertoire and it has not only brought people together for the first time, but has reunited divorced or separated couples. The Three Suns are virtually always sold out in their night club engagements and on radio. They are not only first class musicians but entertainers, and as such, their grasp on the public pulse is firm and will last.

SERGIO MENDES

"THE GIRL FROM IPANEMA"

featuring ANTONIO CARLOS JOBIM

ESTEREO

73.002

ESTEREO

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SERGIO MENDES

"THE GIRL FROM IPANEMA"

featuring ANTONIO CARLOS JOBIM

LADO A

1. **MARIA MOITA**
   —lyra—de moraes— (3:27)
2. **SAMBINHA BOSSA NOVA**
   —jobim— (3:10)
3. **BATIDA DIFERENTE**
   —feireira—einhorn— (3:23)
4. **SO DANCO SAMBA**
   —jobim—de moraes— (3:08)
5. **PAU BRAZIL**
   —mendes— (3:13)
6. **THE GIRL FROM IPANEMA**
   —jobim—gimbel— (2:51)

LADO B

1. **USELESS PANORAME**
   —jobim— (3:26)
2. **THE DREAMER**
   —jobim—lees— (4:13)
3. **PRIMAVERA**
   —lyra— (2:39)
4. **CONSOLACAO**
   —powell— (3:19)
5. **FAVELA**
   —jobim— (5:21)

En "The girl from Ipanema", "Useless panorama & "Sambinha bossa nova", el personal es: Sergio Mendes, piano; Antonio Carlos Jobim, guitarra; Tiao Netto, bajo; Chico DeSouza, percusiones; & Art Farmer, flauta.

El personal es el mismo en "Maria moita", "The Dreamer" & "So danco samba", exceptuando a Art Farmer, quien es sustituido por Phil Woods, sax alto.

Hubert Laws, flauta, sustituye a Phil Woods en "Primavera", "Favela", "Batida diferente" & "Pau Brazil". Antonio Carlos Jobim no interviene en "Batida diferente" & "Pau Brazil".

El personal en "Consolacao" es: Sergio Mendes, piano: Tiao Netto, bajo; & Chico DeSouza, percusiones.

Graficas Feraud ltda.
Guayaquil

PEGGY LEE

CR-20187

0
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PEGGY LEE

Side One

1. STREET OF DREAMS
(Sam M. Lewis-Victor Young)

2. YOU'RE BLASE
(Ord Hamilton-Bruce Sievier)

3. IT NEVER ENTERED MY MIND
(Richard Rodgers-Lorenz Hart)

4. SOMETHING I DREAMED LAST NIGHT
(Sammy Fain-Jack Yellen)

Side Two

1. MY OLD FLAME
(Sam Coslow-Arthur Johnston)

2. I'VE GROWN ACCUSTOMED TO HIS FACE
(Frederick Loewe-Alan Jay Lerner)

3. TOO LATE NOW
(Burton Lane-Alan Jay Lerner)

4. THE NIGHT HOLDS NO FEAR (For The Lover)
(Alan E. Brandt-Harry Green)

CR-20187
MCA CORAL RECORDS

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JB 1 Feb 86

LSC-2749 STEREO

Richard Strauss Songs

LISA DELLA CASA

Arpád Sándor at the piano

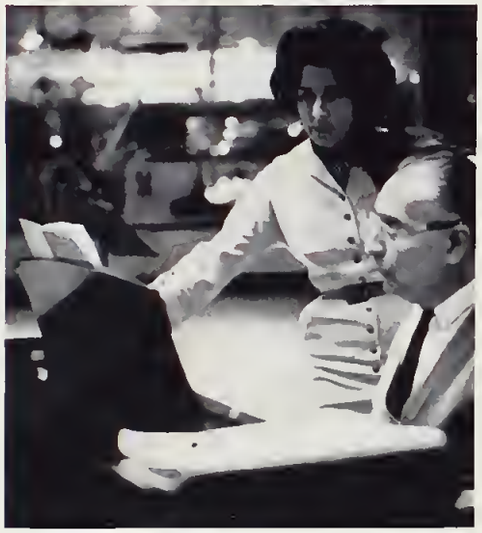
Mono LM-2749
Stereo LSC-2749

RICHARD STRAUSS SONGS

LISA DELLA CASA, Soprano
Arpád Sándor at the Piano

Produced by Peter Dellheim
Recording Engineer: Edwin Begley

*"...an absolutely enchanting singer-
Lisa Della Casa....
They say she is as beautiful
as she sounds."*



SIDE 1

Ständchen, Op. 17, No. 2
Ich wollt ein Sträusslein binden, Op. 68, No. 2
Allerseelen, Op. 10, No. 8
Für fünfzehn Pfennige, Op. 36, No. 2
Ich trage meine Minne, Op. 32, No. 1
Nichts, Op. 10, No. 2
Die Nacht, Op. 10, No. 3
Wiegenlied, Op. 41, No. 1

SIDE 2

Der Stern, Op. 69, No. 1
Nur Mut!, Op. 17, No. 5
Lob des Leidens, Op. 15, No. 3
Zueignung, Op. 10, No. 1
Mein Herz ist stumm, Op. 19, No. 6
Herr Lenz, Op. 37, No. 5
Ach Lieb, ich muss nun scheiden, Op. 21, No. 3
Das Geheimnis, Op. 17, No. 3
Ruhe, meine Seele, Op. 27, No. 1

Texts and translations enclosed

One late autumn day, a few years before her death in 1952, Elisabeth Schumann, Richard Strauss' famous *Rosenkavalier* Sophie and his favorite interpreter of his songs, came back to her New York apartment; as was the tradition on such occasions, her intimate friends assembled for lunch at 2 East 75th Street and—over *Würstel* and *G'spritzten*—welcomed her home.

That season she had returned to Vienna to sing a Pension Fund Concert for the Vienna Philharmonic; she had heard the new crop of singers and, full of concern, she said, "I don't know what will become of all these young, beautiful voices in ten years. No one seems to sing with *Stütze* [breath support] anymore." But then, her gaiety returned as she related the many new impressions she had had that summer. "And there was a broadcast from Salzburg," she told us, her dark eyes dancing with pleasure as she recalled the event, "a broadcast of Strauss' *Capriccio* with an absolutely enchanting new singer—Lisa Della Casa! I wish I had also *seen* her; they say she is as beautiful as she sounds."

Lisa Della Casa *is* as beautiful as her voice, and her operatic repertoire includes some of the most beloved parts Strauss wrote. She has sung all three soprano roles in *Der Rosenkavalier*, beginning with Sophie and graduating to the Marschallin via Octavian, a role she will once again interpret in the Metropolitan's '64 production. She has sung Chrysothemis in *Elektra*, the Composer and the title role in *Ariadne auf Naxos*, the Countess in the aforementioned *Capriccio*, and Salome. She also has appeared as Zdenka, the sister-dressed-as-brother of *Arabella*. And today Mme. Della Casa *is* Arabella to such a degree that very few sopranos consider it wise to even try and compete with her in this part.

What is perhaps less well known is that Lisa Della Casa—as her first RCA Victor *Lieder* recital demonstrates—is also a superb interpreter of Strauss' songs. From his output she has chosen a wide range of songs, including the popular *Zueignung, Ständchen, Allerseelen* and *Ruhe, meine Seele. Zueignung,* written in 1882, was the first song of the master's to appear in print; *Ständchen,* dating from 1886, Strauss wrote when he was twenty-one. From then until *Salome, Elektra* and *Der Rosenkavalier* put a stop to Strauss' first song outpouring, there was a steady flow of *Lieder*. With the exception of two songs, Mme. Della Casa's selections are from this first output. *Ich wollt ein Sträusslein binden* and *Der Stern,* were written later, in 1919, the year of *Die Frau ohne Schatten.*

In her charming little book, *German Song* (published by Max Parrish & Company, Ltd., London) Elisabeth Schumann who introduced many of Strauss' songs to America—with the composer at the piano, during their historic concert tour in 1921—writes of his *Lieder:*

"Richard Strauss' position is unique. No other great opera composer has won a foremost place in the realm of song. Wagner left only five songs, and they can quite fairly be regarded as mere echoes of his operas. Strauss is the first to show that a composer can earn distinction in two such opposite fields: his twofold achievement is amazing when we contrast *Salome, Elektra* and the many other gigantic works for stage or concert platform with his tender lyrical songs. . . ."

Mme. Schumann ends her detailed analysis of his songs with this interesting comment:

"One striking feature of Strauss' songs is that they are practically all settings of poems which no other composer has chosen. It looks as though he had deliberately avoided any which previously had been adopted. . . . The only great German lyric poets represented in his songs are Lenau, Rückert, Uhland, Goethe and Heine, and none of them by any great number. . . . Not one of Mörike's or Eichendorff's lyrics has been set by Strauss. He has obviously been more attracted by the modern poets Dehmel, Schack, Henckell, Dahn, Liliencron and others of the time, and it is with their poems that he has unquestionably given of his best. . . ."

In this recording, Mme. Della Casa has the distinguished collaboration of Arpád Sándor, a trusted hand at the piano, who shared the concert stage with such recitalists as Culp, Ferrier, Hempel, Schumann, Kipnis, Heifetz, Kreisler and Piatigorsky.

Notes by GUSTL BREUER

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Telarc records

STEREO S028

Schumann: Three Romances Op. 94
Britten: Six Metamorphoses after Ovid Op. 49
Saint Saëns: Sonata for Oboe Op. 166
Paladilhe: Solo de Concert

John Mack, Oboe

Pressing Imported from Europe

Eunice Podis, Piano

Telarc records

STEREO 5028

Side 1:

Robert Schumann:
Three Romances, Op. 94

Benjamin Britten:
Six Metamorphoses after Ovid, Op. 49

Side 2:

Camille Saint-Saëns:
Oboe Sonata, Op. 166

Emile Paladilhe:
Solo de Concert

John Mack, Oboe
Eunice Podis, Piano

John Mack

Recognized as one of the world's leading performers on the instrument, he has resisted the ego-centered life-style of the virtuoso soloist, preferring instead to continue to set the highest possible standards of orchestral oboe playing from his position in The Cleveland Orchestra. Though he is a reed-making genius—a master of that often exasperating aspect of the oboe (which helps account for the uncanny consistency of his playing)—he is not obsessed by reeds. Instead he continues a quest for greater integrity and sincerity in his commitment to musical values—a truly great musician whose vehicle happens to be the oboe.

This integrity he passes along with unflagging energy to his many pupils—at the Cleveland Institute of Music, the Blossom Music Festivals, and in coaching sessions with young professionals who beat a steady path to his studio door. From repairing a gouging machine to grooming an aspirant preparing for an orchestral audition—he is always ready and eager to help. The Tabuteau tradition burns brightly through his work—he constantly quotes the "maestro" in a marvelous imitation of Tabuteau's own accent. Mack's teaching also reflects his work with some of the century's greatest and most idealistic musicians—Marcel Moyse, Rudolf Serkin, Pablo Casals, George Szell—and he unselfishly shares his knowledge and experience in many forums (the "John Mack Oboe Camps", addresses to the International Double Reed Society and the Miami Oboe Symposiums).

Through all this, he finds time to spend with his musician wife and their three children, to perfect his golf game, and to indulge his taste for fine cuisine and expensive cigars! Irving Kolodin writing about another musician, Benjamin Britten, might well have been describing John Mack: "He holds high the impulse which motivates him: not to follow fads or fashions but to accomplish the best work of which he is capable."

Robert Schumann's **Three Romances, Op. 94**, were composed in 1849, the same year of the clarinet "Fantasy Pieces" and the "Adagio and Allegro" for horn.

The Romances are an important part of the instrument's literature and the only significant works to come from this period. Deceptively simple, much in Schumann's *lied* style, they present the oboist with extraordinary problems of stamina and endurance; the second romance has no rests whatever! The first romance in A minor seems the most successful because it is not obviously sectional; the second—in A major (marked *affettuoso*) has a dramatic middle section in the relative minor which makes considerable use of the instrument's low register. The third returns to A major and is in a somewhat rhapsodic mood—a middle section in F major based on a triplet motif offers the oboist a welcome rest. A coda brings the romances to a nostalgic close.

Ovid was one of the first to explore the possibilities of the idea of the *metamorphosis* in literature—a complete change of form, structure, or appearance. In 1951 Benjamin Britten composed his **Six Metamorphoses after Ovid, Op. 49**, a musical expression of six of the legends from Ovid's work. Ovid planned to collect out of Greek mythology all of the stories dealing with the magical transformation of human beings to plants, animals, or inanimate objects.

Britten composed these works for solo oboe, demonstrating his mastery of instrumental color in the way he was able to make a single instrument satisfy the ear throughout their considerable duration. They were written for Joy Boughton (daughter of composer Rutland Boughton) who was a leading figure on the London oboe-playing scene at the time.

Britten adds a short legend to each of the titles:

1. **Pan**—who played upon the reed pipe which was Syrinx, his beloved.
2. **Phaeton**—who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
3. **Niobe**—who, lamenting the death of her fourteen children, was turned into a mountain.
4. **Bacchus**—at whose feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys.
5. **Narcissus**—who fell in love with his own image and became a flower.
6. **Arethusa**—who, flying from the love of Alpheus the river god, was turned into a fountain.

"There is nothing more difficult than talking about music"—so said Camille Saint-Saëns, and yet he expressed his musical philosophies most eloquently on many occasions. In his "Musical Memories" of 1919 he commented that "among artistic peoples, the most ordinary and humble objects have style. And this style, furthermore, is in perfect harmony with the purpose of the object. It is absolutely appropriate for that purpose in its proportions, in the purity of its lines, the elegance of its form, its perfection of execution, and above all, in its meaning."

These lines so clearly express Saint-Saëns' love for style and simplicity in form, shape, and color. He was born in the early Romantic era (1835) and lived on into the time of Debussy, Stravinsky and Schoenberg. He enjoyed great success both as composer and piano virtuoso.

The **Oboe Sonata, Op. 166**, was composed in 1921—the year of Saint-Saëns' death; (coincidentally, Francis Poulenc's three woodwind sonatas were composed in the last year of his life). Two other sonatas for woodwinds (clarinet and bassoon) were composed in the same year. A sonata for English horn was planned and sketched, but the composer's death prevented its completion. The oboe sonata — dedicated to the brilliant French oboist, Louis Bas—is in three movements and is in the key of D Major. The first movement *Andantino* opens simply and gradually gathers intensity toward a modulation to the unexpected key of E^b. A *poco allegro* section brings the movement to a climax of coruscating triplets, and it soon settles to a recapitulation of the opening material in the original key. The second movement—also in three sections—opens with an improvisatory passage, so suited to the oboe's "pastoral" qualities, over arpeggiated piano chords. An *allegretto* section of almost naive quality follows, over an unusually transparent piano accompaniment. The movement closes with a return to the improvisatory section reinforcing the tonality of B^b major. The third movement, *molto allegro*, is a virtuoso vehicle and alternates between the keys of D minor and D major. A triplet motif, almost a miniature trumpet call, is alternated with a lyrically urbane theme based on rather large arching intervals. The piece comes to a close with a brilliant and flamboyant flourish.

Emile Paladilhe (1844-1926) was active as a composer of music for the theater and produced a number of works for the Opera Comique. He received the Prix de Rome in 1860 and the Legion of Honour in 1881. The **Solo de Concert** was a *piece de concours* for the Paris Conservatoire in 1898, 1906 and 1914. An entire genre of woodwind music was written for the *concours*—generally known for its lack of originality, and primarily designed to show the competitor's technical command of his instrument. Occasionally, a work written for this purpose had real musical distinction, for example Henri Dutilleux's "Sonata" of the 1940's. The Paladilhe solo's melodies are graceful and refined and show some originality of treatment which is both charming and piquant. The work opens with a cantabile section in G minor and is joined to a gentle G major allegro by a short recitative section. Incidentally, the work was a great favorite of Tabuteau's.

Dan Stolper © 1977

Other recordings by John Mack.

Mozart *Quartet in F*, K. 370,
Loeffler *Deux Rhapsodies for Oboe, Viola and Piano.*

Telarc (Advent) 5017 / Stereo

Producer: Robert Woods
Recording Engineer: Jack Renner

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Deutsche Grammophon

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RICHARD WAGNER

Symphonie C-dur (in C major)

Ouvertüren: Faust · Rienzi

BAMBERGER SYMPHONIKER · OTTO GERDES

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STEREO

Richard Wagners *C-dur-Symphonie* wurde zum ersten Male 1832 in Prag aufgeführt. Sie steht Brethovens zweiter Symphonie in D-dur nahe, obschon einige Themen an Mozart erinnero und andere Charakteristika — gaoz besooders die orchestrale Farbe — an Weber denken lassen. Zwar kein unbedingt rtifes Werk, beansprucht es teotzdem Bedeutung, denn es beweist, wie vollkommen Wagner Kontrapunkt und klassische Gestaltung beherrschte. Die Behandlung, Aufeinanderfolge und Ausarbeitung der Themen, ihre Vorbereitung und Entwicklung weisen bereits auf den grossen Komponisten. Der zweite Satz, ein sehr melodiöses Andante ma non troppo, un poco maestoso, das uns ohne Zweifel an das Andante von Brethovens fünfter Symphonie in c-moll erinnert, ist der Ausdruck eines elegischen jungen Romentikers der Orchestermusik. Am gelungensten scheint das Scherzo, in dem ein frirches und übermütiges Thema enrwickelt wird. Eigeotümliche Effekte weisen bereits auf das spätere Wagnerische Idiom, wie a. B. der as-moll-Drtiklang der Fagotte und Klarinetten, der unmittelbar dem Dominant-Septakkord in C-dur des ganzen Orchesters folgt.
1837 lernte Wagner den Roman *»Rienzi«* von Edward G. Bulwer Lytton kennen. Der dichterische Stoff beeindruckte ihn so tief, dass er sich schon 1838 in Mitau mit dem Text befasste. 1839, während seines Aufanthalts in Riga, begaon er mit der Komposition, die er am 23. Oktober 1840 mit der Fertigstellung der Ouvertüre brendete. Als Modell dieote Wagner die italienische Oper, ganz besonders die Spontinis. Tatsächlich gibt die Handlung, die uns in das Rom des 14. Jahrhnnderts versetzt, Anlass zu grossen Chorpassagen, glänzenden Anfzügen und Balletten. Die Ouvertüre ist ganz in der klassischen Sonatenform gehalten uod beginnt mit einem langen Trompeteusignal, das später znm Befreiungsruf des Volkes gegen den Adel wird. Das sofors sich anschliessende zweite Motiv vom Gebet Rienzis aus dem fünften Akt wird vom ganzen Orchester in äusserst dramatischer Weise verarbeitet. Das Allegco, das mit einem modulierenden Thema aus dem Finale des ersten Aktes anhebt, wird von der Schlachtenhymne »Santo spirito cavaliere« gepräge, die voll nnd kräftig io den Bläseco aufklingt und mit Rienzis Gebets-Motiv »Allmächt'ger Vater« alterniert. Ein Motiv vom Ende des zweitco Aktes beschliesst die Eaposition in Form eines Galopps und rahmt quasi die von der Schlachtenhymne getragene Durchfühcong; denn auch in der Reprise erscheiot es zusammen mit dem modulierenden Thema, nun abet voo dan Bläsero oeuartig kontrastiert. Die Schlachtenhymne, molto più strerin, schliesst in brillantester Weise das Ganze als Coda ab.
Der stoffliche Hiotergrund von Wagners *Faust-Ouvertüre*, komponiert im Jahre 1840 und umgearbeitet 1855, entstammt dem ersten Teil von Goethes »Faust«, und zwar den Versen:

»Der Gott, der mir im Busen wobnt,
Kann tief mein Innerstes erregro,
Der über allen meinen Kräfteo thront,
Er kann oach aussro nichts bewegen,
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verbasst.«

Zweifellos bat sich Wagner mit Faust identifiziert, um so mehr als eben diese Philosophie seiner eigenen Weltanschauung nicht fremd war. Die Partitur beginnt mit einer schwerco, schwülco Einleitung, nach welcher das Faust-Motiv eingeführt wird. Die Holzbläser anrworten flehend, gleich einem frommeo Gesang, um sofort wieder abzubrechen und das Faust-Motiv dumpf klagen zu lassen. Dieses Faust-Motiv beherrscht das sehr lebendige Allegro, in dem sich chromatisch folgende Oktavsprünge den suchenden und ringenden Charakter hervorkebren. Zwar tritt auch hier ein zweites Motiv in den Oboen und den zierlich auflichteodco Flöten auf. Aber gerade dieses nimmt schon in der Durchführung einen drohendco Charakter an. Am Beginn der Reprise stürmt das Faust-Motiv wild vorwärts; doch — obschon senfte Klänge wie in Verklärung zu strahlen scheinen: Faust ist zusammengebrochen und resigniert.

Albert Leyns

Richard Wagner's *Symphony in C major* was first performed at Prague in 1832. It has an affinity with Beethoven's Seeond Symphony in D major, although some of its themes are reminiscent of Mozart, and other characteristics—especially its orchestral colouring—suggest Weber. While it is not a wholly mature work, it has a significance of its own, as it shows what complete mastery Wagner had of counterpoint and classical construction. The treatment, succession and working out of its themes, their preparation and development already bear the stamp of a great composer. The second movement, an eatremely melodious Andante ma non troppo, un poco maestoso, which is undoubtedly reminiscent of tbe Andante of Beethoven's Fifth Symphony, expressrs in orchestral terms the emotions of an elegiac young romantic. Perbaps the most successful movement is the Scherzo, in which a fresh and eauberant theme is developed. Certain effects point to the later Wagnerian idiom, for eaample the A flat minor triad played by the bassoons and clarinets immediately after the dominant seventh chord in C major of the full orchestra.
In 1837 Wagner read E. G. Bulwer Lytton's novel *"Rienzi"*. The subject impressed him so profoundly that he began to fashion a libretto from it at Mitau in 1838. During 1839, while he was at Riga, be started work on the composition of bis opera "Rienzi, the Last of the Tribunes", and this was finished with the completion of tbe *Overture* on the 23rd October 1840. Wagner based himself on Italian operas, especially those of Spontini. The action, which is set in 14th-century Rome, certainly provides opportuoities for great choral passages, splendid scenic effects and ballets. The Overture is in classical sonata form and begins with a long trumpet call, which later signifies the struggle of the Roman people to gain their freedom from the oppression of the nobles. The Allegro, which opens with a modulatory theme from the finale of the first act, is dominated by the battle hymn "Santo spirito cavaliere", wbich is blared out powerfully by the wind, and altecoates with the theme of Rienzi's prayer "Allmächt'ger Vater". A motif from the end of the second act concludes the exposition in the form of a galop, and frames the development section based mainly on the battle hymn; it also appears in the recapitulation, together with the modulatory theme, but now differently contrasted by the wind. The battle hymn, molto più stretto, concludes the Overture as a most brilliant Coda.
The subject of Wagner's *Faust Overture*, which was composed in 1840 and revised in 1855, is based on the following lines from the first part of Goethe's "Faust":

"The God who dwells within my breast,
Cen animate my inmost self,
He thrones above my every power,
But nothing can attain outside,
So my existence is a burden,
Death desired, my life abhorred."

Undoubtedly Wagner identified bimself with Faust, all tbe more so on account of the fact that this philosophy was in line with his own outlook on life. The Overture begins with a heavy, oppressive introduction, after which the Faust motif is heard. The woodwind reply with a heartfelt plea, like a pious song, but break off abruptly when the Faust motif again sounds out hollowly. This Faust motif dominates the extremely vigorous Allegro, in which octave leaps, following one another chromatically, highlight the idea of seeking and struggling. Here again a second motif appears in the oboes, embellished by the flutes. However, this takes on a threateoiog character in the developmeot section. At the beginning of the recapitulation the Faust motif storms wildly forward, but—although gentler sounds sbine througb as though during a period of transfigoration—Faust is brokro and resigned.

Deutsche Grammophon

RICHARD WAGNER

(1813—1883)

SEITE 1:

Symphonie C-dur

Symphony in C major · Symphonie en ut majeur

1. Satz: Sostenuto e maestoso — Allegro con brio [10'55]
2. Satz: Andante ma non troppo, un poco maestoso [10'36]
3. Satz: Allegro assai — Un poco meno allegro — Tempo I — Meno allegro — Presto [5'52]

SEITE 2:

4. Satz: Allegro molto e vivace — Più allegro [6'09]

Eine Faust-Ouvertüre

Faust Overture · Ouverture « Faust »
[10'33]

Ouvertüre zu »Rienzi«

Overture to "Rienzi" · Ouverture de « Rienzi »
[12'26]

Bamberger Symphoniker
Dirigent: Otto Gerdes

La symphonie en ut majeur de Richard Wagnet fut donnée co première exécution à Pragne co 1832. Elle se rappcoche de la seconde symphonie de Brethoven, encore que quelques-uns de ses thèmes évoquent Mozart et qne d'autres éléments caractéristiques — tont particulièrement la couleur orchestrale — fasscot penser à Weber. Sans être une œuvre d'une maturité absolne, elle mérite néanmoins d'être prise en ennsidération car elle pronve qnalle maîtrise dn contrepoint et de la forme classique Wagner détenait. Le traitement, la succession et l'élaboration des thèmes, leur préparation et leur développement font déjà pressentir le grand compositeur. Le deuxième mouvement, un Andante ma non troppo, un poco maestosn extrêmement mélodieux qui nous rappelle sans ancun donte l'Andante de la cinquième symphonie co ut minror de Beetboven, est l'expression d'un jeune musicien romantique élégiaque de la musique orchestrale. Le Scherzo, qui développe un thème frais et exubérant, semble être le morceau le mieux réussi. Des effets spécifiques, tels qne par exemple le triple accord en la bémol mineur des bassous et des clarinettes tuccédant immédiatement à l'accord de septième dominante en ut majeur de tout l'orchestre, annoncent déjà le futur lengage wagnériro.
En 1837 Wagnet fit la lecture de *« Rienzi »*, coman d'Edward G. Bulwer Lytton, dont le tujet l'impressionna si profondémant qn'il se mit dès 1838, à Mitan, à l'élaboration du livret. En 1839, lora de son séjour à Riga, il en entreprit la composition qn'il termina le 23 Octnbrt 1840 par l'ouverture. C'est l'opéra italien, et tont particulièrement celui de Spontini, qni servit de modèle à Wagner. En effet l'action, qui nous ramène à la Rome dn quatorzième siècle, offre prétexte à de grandes scènes chorales, à de brillants cortèges et ballets. L'*ouvertnrt* obéit dans son entier à la forme sonate alassiqoe. Elle débute par un long appel de trompette qni devicodra plus tard l'appel du peuple à la révolte contre la noblesse. Le second motif qui s'y anchalne directement, celui de la prière de Rienzi tiré du cinquième acte, est soumis par l'orchestre entier à un traitement extrêmement dramatique. L'allegro, débutant par un thème modulant emprunté au finale du premier acte, est traversé par l'hymne de bataille « Santo spirito cavaliere » qui retentit dans toote sa plénitude et sa puissance aux cuivres, alteroaot avec le motif de la prière de Rienzi « Allmächt'ger Vater » (Père tout-puissant). Un motif du finale du second acte conclut l'expositioo sous forme de galop, encadrant pratiquemant le dévaloppement basé sur l'hymne de bataille, car ce motif réapparaît dans la reprise, avec le thème modulant, cette fois confié aux instruments à vent et vivement contrasté. L'hymne de bataille, molto più stretto, sert de coda extrêmement brillante au tout.
La *Faust-Ouvertnrt* de Wagner, composée co 1840 et remaniée en 1855, a pour base littéraire les vers suivents provenant de la première partie du « Faust » de Goethe:

« Le Dieu qui habite en mon cœur,
Peut agiter mon âme jusqu'en son tréfonds,
Lui, qui trône sur toutes mrs forces,
Ne peut rien mouvoir au dehors,
Et ainsi l'existence m'est à charge,
La mort soubaitable, la vie odieuse. »

Il est d'autant plus indubitable que Wagner s'est identifié à Faust que rette philosophie n'était justement pas étrangère à sa peopre idéologie. La partition débute par une lourde et accablante introduction à laquelle succède l'exposition du motif de Faust. Les bois y répondant par une supplication, semblable à un pieux cantique, pour se taire aussitôt et laisser le motif de Faust s'exprimer en une sourde plainte. Ce motif de Faust domine l'allegro très animé dont des successions chromatiques d'octaves soulignent le caractère de quête et de lutte. Un second motif a beau surgir aux hautbois et, sous un éclairage plus serein, aux flûres, il n'en revêt pas moins dès le développement un caractère menaçant. Au début de la reprise se déchaîne dens une impétueuse peogression le motif de Faust et, bien que de suaves harmonies semblent propager une sorte de transfiguration, Faust est vaincu et résigné.

Produktion · Production · Directeur de production: Dr. Hans Hirsch
Aufnahmeleiter · Recording Supervision · Directeur de l'enregistrement: Werner Mayer
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Cover: Richard Wagner · Gemälde von Friedrich Pecht (Detail).
The Metropolitan Museum of Art, New York

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EXTREME RARITIES - LP 1004

HOT JAZZ ON FILM

Volume 2

Side One:

1. Falling Star—Bunny Berigan and his Blue Boys with Connee Boswell—Early 1942—Featuring Bunny Berigan, tp & Stan Wrightsman, p-others unknown.

2. Memphis Blues—Duke Ellington and his Orch. with Mae West—April 1934 — Arthur Whetsel, Cootie Williams, Freddy Jenkins, tp-Joe Nanton, Juan Tizol, Lawrence Brown, tb-Johnny Hodges, Otto Hardwick, as-Barney Bigard, cl & ts-Harry Carney, bs-Duke Ellington, p-Fred Guy, g-Wellman Braud, b-Sonny Greer, dm.

3. Nagasaki—Jimmie Lunceford and his Orch.—Mid 1936—Eddie Tomkins, Paul Webster, Sy Oliver, tp-Elmer Crumbley, Russell Bowles, Eddie Durham, tb-Willie Smith, Laforet Dent, Dan Grissom, as-Joe Thomas, ts-Earl Carruthers, bs-Eddie Wilcox, p-Al Norris, g-Moses Allen, b-Jimmy Crawford, dm.

4. I Know That You Know—Benny Goodman Quintet—September 1942—Benny Goodman, cl-Jimmy Rowles, p-Dave Barbour, g-Cliff Hill, b-Frankie Carlson, dm.

5. Loveless Love—Claude Hopkins and his Orch.—1933—Albert Snaer, Sylvester Lewis, Ovie Alston, tp-Fernando Arbello, Fred Norman, tb-Edmond Hall, as, bs, cl-Gene Johnson, as, cl-Bobby Sands, ts-Claude Hopkins, p-Walter Jones, g-Henry Turner, b-Pete Jacobs, dm.

6. Now Baby or Never—Billie Holiday with Count Basie and his Seven—1950—Clark Terry, tp-Marshall Royal, cl-Wardell Gray, ts-Count Basie, p-Freddie Green, g-Jimmy Lewis, b-Gus Johnson, dm.

7. Air Mail Special—Count Basie and his Orch.—Mid 1941—Buck Clayton, Ed Lewis, Al Killian, Harry Edison, tp-Dickie Wells, Robert Scott, Eli Robinson, tb-Earl Warren, Tab Smith, as-Buddy Tate, Don Byas, ts-Jack Washington, bs-Count Basie, p-Freddie Green, g-Walter Page, b-Joe Jones, dm.

8. Jubilee—Louis Armstrong and his Orch.—1937—Louis Armstrong, tp-others unknown.

Side Two:

1. I Can't Give You Anything But Love—Louis Armstrong and his Orch.—Mid 1944—Louis Armstrong, Jesse Brown, Thomas Grider, Andrew Ford, Lester Currant, tp-Taswel' Baird, Adam Martin, Larry Anderson, tb-John Brown, Willard Brown, as-Teddy McRae, ts, cl-Dexter Gordon, ts-Ernest Thompson, bs-Ed Swanston, p-Ermet Slay, g-Alfred Morre, b-James Harris, dm.

2. Goin' To Chicago—Jimmy Rushing & Joe Williams with Count Basie and his Orch.—July 1962—Thad Jones, Fip Richard, Sonny Cohen, Al Aarons, tp-Henry Coker, Quintin Jackson, Benny Powell, tb-Marshall Royal, Frank Wess, as-Eric Dixon, Frank Foster, ts-Charlie Fowlkes, bs-Count Basie, p-Freddie Green, g-Art Davis, b-Sonny Payne, dm.

3. Mop Mop—Ben Webster and his Sextet — 1959 — Buck Clayton, tp-Vic Dickenson, tb-Ben Webster, ts-Hank Jones, p-George Duvivier, b-Joe Jones, dm.

4. Chelsea Bridge — Ben Webster and his Sextet—1959 — Same Personnel

5. C Jam Blues — Ben Webster and his Sextet — 1959 — Same Personnel

6. Pagan Love Song—Bob Crosby and his Orch.—February 1938—Yank Lawson, Billy Butterfield, Charlie Spivak, tp-Ward Silloway, Warren Smith, tb-Matty Matlock, Joe Kearns, as-Eddie Miller, Gil Rodin, ts-Bob Zurke, p-Nappy Lamare, g-Bob Haggart, b-Ray Bauduc, dm.

All of the selections on this LP were recorded directly from original 16mm film soundtracks, and are herewith commercially issued on record for the first time.

GOODY

marLow on ten

Janet Marlow on Ten-string guitar

side a

Waltz opus 8
Augustin Barrios Mangore

Andante opus 14
Ludwig van Beethoven
arranged for ten-string guitar by Janet Marlow

For Sound Reasons
Janet Marlow
(Japanese koto & ten-string guitar)

Time Alone
Janet Marlow
(duet on ten-string guitar)

17:30

side b

The Bees
Augustin Barrios Mangore

Gigue
Johann Sebastian Bach
arranged for two guitars by Oscar Castro-Neves

Bachianas Brasilieras No. 5
Heitor Villa-Lobos
(guitar & voice)

Three Sketches:
Homage to Manuel De Falla
An Instrumental Fragment
Upon a Bulgarian Song
Leo Brouwer

18:30

produced by
Janet Marlow & Tim Bomba

engineered by
Tim Bomba

recorded at
Wizard Sounds, Inc.
Briarcliff Manor, N.Y.

assistant engineers
Caryl Wheeler & Francis Manzella

studio manager
Warren Hammer

additional recording
Evergreen Studio, N.Y.C.

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David Soliday

layout & graphics
Patricia Wells

this album is dedicated to
the late Michael Spivakovsky Marlow,
my father

special thanks to
Alan Brennan, Tim Bomba, Polly Cook, Susan Osborn, Sandy Stricklin, Gene Marlow, Estelle Marlow, Michael Schwartz, Gordon Johnson, Joey Johnson, Paula Frizzo, Bill Lauf, Jr. and Oscar Castro-Neves

most special thanks to
Jas Obrecht

Janet Marlow has dedicated herself to expanding the classical guitar and its repertoire. An artist of passion and grace, she developed her considerable technique during studies with Leonid Bolotine at New York's Mannes College Of Music and with Narciso Yepes in Spain. On stage and album, though, Janet Marlow remains refreshingly untraditional in her approach to performance. Her unusual guitar—a 10-string classical carved by Madrid's Paulino Bernabe—allows her to create arrangements and tonal colorations not possible on the standard 6-string. Ms. Marlow is also unafraid to employ such modern electronic enhancements as onstage echo effects or studio overdubbing (a process that allows her, in essence, to play duets with herself).

Expressive renderings of compositions by Augustin Barrios Mangore open both sides of the album. The sprightly "Waltz Op. 8" is notable for its clean execution and bright tones. A technical tour-de-force, "The Bees" uses rapid scale and arpeggio passages to suggest a bee in flight. The music of Ludwig van Beethoven is often considered too complex for conventional guitar, since much can be lost in transcription. The additional notes available on the 10-string, however, have allowed Janet to create a stately arrangement and elegant performance of "Andante From Sonata For Piano, Op. 14."

Johann Sebastian Bach's contemporary-sounding "Gigue," arranged by Oscar Castro-Neves from "Suite in Dm For Violin," juxtaposes a jazz-waltz rhythm track with a dancing melody. Pure tones above brilliant arpeggios breathe new life into Heitor Villa-Lobos' "Bachianas Brasilieras No. 5." Janet sings an English translation of the lyrics in a rich, resonant alto. The guitarist handles the sometimes meditative, sometimes disquieting rhythms of contemporary composer Leo Brouwer's "Three Sketches" with aplomb, especially where exaggerated bass figures support often dissonant melodies.

Janet Marlow shines brightest in her originals. A celestial improvisation. "For Sound Reasons" was recorded with 10-string guitar and a 13-string Japanese koto played with three traditional ivory picks. (A digital delay provides the koto's echo effect.) One of the LP's most stirring moments occurs when koto and guitar play in unison. The introspective "Time Alone" samples from a wider swath of the artist's rainbow palette of tones and techniques. Unexpected time changes and stylistic shifts (such as going from an arpeggio section to double-time samba rhythms to modal chord strums) enhance the piece's emotional power.

A sensitive combination of the conventional and unique, Marlow On Ten creates a flowing collage of sound paintings. With its release, Janet Marlow establishes her place among the most distinct new voices of classical guitar.

—Jas Obrecht
Guitar Player Magazine

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*CARL ATKINS: SAX SOLO
RICHARD BAILEY

BASIC RYDIM TRACKS: RECORDED AT HORIZON STUDIO, COVENTRY, ENGLAND
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JIMMY ELLIS (KU KLUX KLAN)
ART DIRECTION, DESIGN & GRAPHICS: NEVILLE GARRICK

HEBREWS CHAP. 2 V. 15
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Italian Troubadour Songs ⋆ Hugues Cuenod

mono

ITALIAN TROUBADOUR SONGS

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Recording

ITALIAN TROUBADOUR SONGS

HUGUES CUENOD *(tenor)* Hermann Leeb *(lute)*

THE MUSIC

SIDE ONE

Band 1. JAKOB ARCADELT (1514–1557) Voi mi ponest' in foco

Voi mi ponest' in foco per farmi ant'il mio dì, donna, perire, e perchè questo mal vipare a poco, Co'l pianto raddoppiasti'l mio languire. Hor io vivo ben dire. Levate l'un martire, Che di due morte, che di due morte, io non posso morire.

You set me on fire to make me die earlier. And as this was not enough, you doubled my suffering with tears. Now all I want to say is, take away one torment. Of two deaths, I can only die of one.

Band 2. TOMASO CIMELLO (fl. 1545) Canzona villanesca (Peasant song)

Gli occhi tuoi sono due moricolelle E due penne di corvo son le ciglia e dove se sternuta Non sole esser mentuta Se non ti voglio bene che non ne venga e mene, E dove se sternuta non sole esser mentuta

Your eyes are two little molecules And two raven feathers are your eyelashes One must not lie. If you do not love me as much as I love you, One must not lie.

Band 3. FRANCESCO LANDINO (1325–1397) Angelica beltà

Angelica beltà venuta in terra, dunque ciascun chiama Veder bellezza virtu atti vezzosi e leggiadria.

Angelic beauty come to earth, everyone exclaims, See! Such beauty, virtue, graceful manners and charm

Band 4. ANONYMOUS: Del crud'amor

Del crud'amor io sempre mi lamento E del suo stral che mi passò nel petto ch'io son costretto Per mia dura sorte servir a chi mi dona on agn' hor la morte Nella notte, nel dì fin ha'l tormento così mi strigge E mai prendo di letto ch'io son costretto per mia dura sorte, Servir a chi mi dona, Chi mi dono ogn'hor la morte Ma spero presto uscir di tanto stento E di mutar un'altra fantasia. Anima mia lasciate di servire, anche ch'io sappia certo di morire, Servir a chi, servir a chi mi dona, Servir a chi mi dona ogn'hor la morte.

Of cruel love I always complain And of his arrow which pierced my heart My hard fate compels me to serve him who brings me always death. But soon I hope to leave behind such suffering and to change it to joy. Serve no more, my soul Although I know I shall surely die, serve only him who brings me always death *etc.*

Band 5. MARCO CARA (d. 1527) Frottola (Ballad)

Non e tempo d'aspettare quando se ha bonazo e vento Che si vede in un momento ogni cosa variare

There is no time to wait when we have fair weather and wind As in one moment we see things changing

Band 6 MARCO CARA: Io non compro più speranza

Io non compro più speranza ch'egli e falsa mercancia A dar sol attendo via quella poca che m'avanza Cara un tempo la comprai hor la vendo a bon mercato E consiglio benche mai non se compri on sventurato, Ma piu presto nel suo stato se ne resti con constanza. Io non compro E sperare e come il sogno che per piu riesce in nulla E sperare e proprio il bisogno de chi al vento si trastulla E'l sperare sovente a nulla chi continua la sua danza io non compro . . .

I buy Hope no more It is false merchandise I only wait to give away the little that remains Once I did buy at a high price but now I sell cheaply, and my advice is never to buy it. O unhappy one! Better to be as you are now. I buy no more To hope is like the dream that fades to nothing And Hope is truly the necessity of him who plays to the wind. Yet Hope brings nothing to him who keeps on dancing I buy no more . . .

Band 7. CYPRIANO DE RORE (1516–1565) Vergine pura

Vergine pura, d'ogni part' in terra del tuo parto gentil figliuola e madre, ch'alluma questa vita e l'altr' adorni, per te il tuo figlio e quel del sommo padre, per te il tuo figlio, o fenestra del ciel lucent' altera venn' a salvarne in su gl'estremi giorni, e fra tutt'i terreni altri soggiorni sola tu fosti elette, vergine benedetta, ch'il pianto d'Eva in allegrezza torni, fammi, che puoi, de la sua grazia degno senza fin', o beata, già coronata nel superno regno.

Virgin pure, sweet daughter and mother, you who enlighten this life and beautify the next one, for you your own son and the mighty Father's, O window of heavenly light, has come from on high to redeem us in our last days And from all the lands only you were chosen, O blessed Virgin, who turned Eve's tears into joy Let me merit his endless mercy, O blessed Virgin, already crowned in the supreme kingdom.

Band 8. GIULIO CACCINI (1550–1618) Fere selvaggie

Fere selvaggie, che per monti errate, il piè fermate in queste verdi piaggie Udite il mio lamento, ch'a talor per pietà fermato il vento Filide mia, mia Filide bella. M'e si rubella, si spietata e ria, che mi vede morire, che mi vede morire ne vuol morend'il mio cordoglio udire Per lei mi struggo come cer'al foco, ne trovo loco si' io m'assid' o fuggo, tal ch' ognai vint' e stanco sento lo spirto e'l cor venir mi manco Diteli voi, se di me vi cale, ch'l mio gran male vien da gl'occhi suoi Diteli che rimiri, mentre ch'io moro, Almeno i miei martiri.

Wild beasts, who wander in the mountains, stay in these green valleys, and listen to my lament, as even the wind stopped for pity My Filide, my beautiful Filide. Cruel and evil one, you see me dying yet wish to hear my grief as I die. For her I consume myself as wax near a fire yet I can find no way to rest; so I run away. Beaten and tired I feel my heart and soul dying. Tell her, if you wish, that my great sorrow comes from her eyes. Tell her to care, as I lie dying of my suffering.

Band 9. GIULIO CACCINI: Deh, dove son fuggiti

Deh, dove son fuggiti, deh, dove son spariti gl'occhi dei quali errai? Io son cener omai. Aure, aure divine, ch'errate peregrine in questa part' e in quella Deh, recate novella dell' alma luce loro. Aure ch'io me ne moro, deh, recate novella dell' alma luce loro. Aure, aure ch'io me ne moro!

Oh, where did they flee, oh, where disappeared the eyes for which I wandered? I am dead now. Airs, divine airs, wandering everywhere, oh, bring news to the light of my heart Divine airs, I am dying, please bring news to the light of my heart Airs, airs I am dying.

Band 10. GIULIO CACCINI: Al fonte, al prato

At fonte, al prato, al bosco, all'ombra, al fresco fiato, ch' il caldo sgombra, pastor correte, ciascun ch'ha sete, ciascun che stanco ripos' il fianco! Fugga la noia fugga il dolore, sol riso e gioia, sol caro amore, nosco soggiorni, ne lieti giorni, non s'oda mai querele o lai! Ma dolce canto di vaghi uccelli pe'l verde manto degli arbuscelli risuoni sempre con nuove tempre, mentre ch'al onde eco risponde, E mentre allella quanto piu puote la cicaletta con roche note il sonno dolce ch'el caldo molce e noi pian piano con lei cantiamo.

To the spring, to the meadow, to the woods, in the shadow, in the fresh air that takes away the heat, hurry shepherd, hurry he who is thirsty, he who is tired, and rest Let griefs and cares fly away, and only smiles and joy, love and happy days, remain Let's hear no hard words or sighs but only the sweet singing of birds on the small green trees, and may they sing again and again, always with new vigour, while the waves echo their song And while the little grasshopper soothes with her hoarse notes, the heat smoothes our gentle sleep and slowly we sing with her.

SIDE TWO

Band 1. GIULIO CACCINI: Amor, ch'attendi

Amor, ch'attendi, Amor, che fai? Su, ehe non prendi gli strali omai? Amor, vendetta, Amor, saetta quel cor, ch'altero sdegna'l tuo impero! Amor possente, Amor cortese, dira la gente pur arse e prese, quella crudele, che di querele vaga e di pianti schernia gli amanti Dall' alto cielo fulmina Giove, l'arcier di Delo saette piove, ma lo stral d'oro s'orni d'alloro . . . Che di possanza ogni altro avanza.

Love, what are you waiting for? Love, what are you doing? Come, why not take the arrows? Love, Revenge, Love, pierce that heart which disdains your empire! O mighty Love, courteous Love, people will say that the cruel one, with laments and tears, who derided her lovers, will be taken by you. Jupiter thunders from on high, the archer of Delo flashes lightning, but the golden arrow is adorned with laurel as its power is above all.

Band 2. GIULIO CACCINI: O, che felice giorno

O, che felice giorno! O, che lieto ritorno ravviva il cor già spento! Quanta dolcezza sento, o, mia luce, mia vita, o mia gioia infinita! Ecco'l mio ben ritorna e queste rive adorna. Eccone lieto il giro del bel guardo ch'io miro, occhi belli, occhi car, occhi del sol più chiari Hor ben prov' io nel petto non delor'ma diletto, torna la chiara e bella, mia rilucente stella Torna il sol, torna l'aura, torna chi mi restaura

Oh, what a happy day. Oh, what a gay return revives my dead heart How much delight I feel, my joy, my life, my endless happiness. Here my love is back and these shores adorns, here I see her happy look and beautiful eyes, dear eyes, eyes brighter than sun Now I do not feel sorrow in my heart, but happiness because my clear and beautiful, my shining star came back. The sun, the air and she who gives me new life came back.

Band 3. GIOVANNI PIETRO BERTI (d. 1638) Dove sei gita

Dove, dove sei gita, oh, libertà gradita? Dal dì, che sepp' Amore fugarti dal mio core, onde fuggendo a volo tu mi lasciasti solo, un taetto veneo, che m'è corso nel seno, di funesta amarezze contristo mie dolcezze Dove, dove sei gita, oh, libertà, gradita! Addio per sempre addio, libertà, dal cor mio, sempre addio, libertà, dal cor mio.

Where, where have you gone, oh, beloved freedom? Since the day love knew how to take you out of my heart, and flying away you left me lonely, I have deep in my heart a feeling of bitterness which saddens my joy. Where, where have you gone, oh pleasant freedom. Farewell, farewell for ever, freedom, from my heart, farewell for ever, freedom, from my heart.

Band 4. MARTINO PESENTI (1600–1658) O Biondetta lascivetta

O Biondetta lascivetta pastorella, Lillala, pastorella tutta bella. Se vezzosa, se festosa io ti miro, ahi sospiro! O rubella ninfa bella, Lillala, d'amor freggio, d'Amor freggio! Se ridente pur sovente io ti miro, ahi sospiro! O Lilletta pargoletta, Lillala, Lilla amata, Lilla ingrata! Mentre canti tra gli amanti io ti miro, ahi sospiro!

O little seductive blonde shepherdess, Lillala, my little shepherdess so beautiful! How I sigh, admiring you so lovely and gay! O Lillala, my beautiful nymph, I am burning for love And how I sigh when I look at you smiling O my little Lilletta, my beloved Lillala, ungrateful Lillala While you sing among your lovers I can but gaze. Ah! how I sigh!

Band 5. MARTINO PESENTI: Così Nilio cantò

Così Nilio cantò, fuor d'ogni affanno, d'un corrente ruscel lungo la sponda, nella stagion ch'e gioventù dell'anno, al mormomr dell'onda, ch'anch'ella dir parea sciolta dal nodo d'un duro ghiaccio e grave: O libertà, libertà soave, anch'io li godo!

So Nilio sang, far from sorrows, by the shore of the river, in the season of the year's youth, at the murmuring of the water, freed from the bite of the hard and sad ice. O freedom, sweet freedom, I too enjoy you!

Band 6. MARCO DA GAGLIANO (C. 1575–1642) Mie speranze

Mie speranze lusinghiere desiate in van piacere, falsi suardi, benchè tardi, da voi sciolto pur mi volto al sentier di libertade, e d'Amore sgombro'l core, che langui senza pietade. Bacco, amico a desir miei, fugator de' pensier rei, sol m'arrida, meco arrida festeggiante, fiammeggiante tra le tazze rubinose e m'inviti co suo' inviti, cinto in crin d'edera e rose. Chi d'Amor mal fortunato poria'l core arso e piagato, I suoi duoli riconsoli co'i possenti lenimenti, di che Bacco sana l'alme, Bacco pio, Bacco dio, donator di lauri e palme.

My ardent hopes, in vain you desire pleasure, unfaithful looks, even if late, freed by you I turn to the road of freedom, and my heart without love is languishing without pity. Bacchus, friend to my desires, will take away my sad thoughts and will be the only one smiling to me, smiling to me happy and flaming among ruby cups, tempting me with his invitations, with his hair trimmed with ivy and roses. He who has the heart hurt and broken by unhappy love, consoles himself with the powerful remedies by which Bacchus cures the souls, Bacchus, god Bacchus gives the laurels and palms.

Band 7. JACOPO PERI (1561–1633) Al fonte, al prato

(Text is the same as that of Caccini's *Al fonte, al prato* on Side 1, Band 10.)

Band 8 JACOPO PERI: O miei giorni fugaci

O miei giorni fugaci, o breve vita, oimè, già sei sparita, già sento, o sentir parmi, la rigorosa tromba davanti a te, giusto Signor, chiamarmi Già nel cor mi rimbomba il formidabil suono, miserere di me, Signor, perdono!

O my fleeing days, O short life, alas, you have already gone. Already I hear, it seems, the terrible trumpet calling me before you, O just Lord. The mighty sound already strikes my heart. Have mercy on me, O Lord, forgive me.

Band 9. VINCENZO CALESTANI (fl. 1600) Ferma, Dorinda mia

Ferma, Dorinda mia, deh ferma il piè, ferma, cangia pensier, rivolg' i passi! Eh! torna indietro, mia Dorinda, torna, e Ninfa bell'e mio bel sol, e ferma il piè veloce. E ferma, e posa, e volgi, volgi gl'occhi crudel. Volgi le piante al tuo fedel quanto doglioso amante!

Stay, my Dorinda, stay O stay. Change your mind, retrace your steps! Come back, Dorinda mine, come back. You are my nymph, my beautiful sun, hold your fleeting step Stop and turn your cruel eyes. Turn your step to your faithful and unhappy lover!

Band 10. ANDREA FALCONIERI (1586–1656) Donn'ingrata

Donn' ingrata, senza amore, già per te l'alma si more, e tu ognhor constante e forte poco curi la sua morte Così va, chi ha mala sorte! Se ti servo e son fidele, tu mi fuggi e sei crudele. Questa dunque è la mercede del mio amor, della mia fede. Così va, chi a donna crede. Da te, ingrata, non vogl'io altr'ohimè, con sguardo pio. E pur sempre mal mirato, mal gradito e mal trattato. Così va, chi è sventurato!

Ungrateful woman, without love, for you my heart is dying; yet still persistent and strong, you care little for my death If I serve you and am faithful, you escape me, O cruel one. This, therefore, is the reward for my love, for my faithfulness. That's what happens to those who believe in Woman From you, ungrateful one, I wish for nothing but a glance, a sweet glance, but alas, instead I receive cruel looks, I am unwelcome and mistreated. That's how it is, for those unlucky ones!

Band 11. RAFFAELLO RONTANI (d. 1622) Caldi sospiri

Caldi sospiri, ch'uscite dal core, deh gite volando nel sen' al mio amore. Dit' alla cruda ch'io l'amo e adoro, che miri, ch'io moro fra tanti martiri. O caldi sospiri! Caldi sospiri, sia scudo la fede, che, lasso, io giurai a chi m'arde e nol crede! Siate i guerrieri voi, l'arme il dolore, ferite quel core pria l'anima spiri. O caldi sospiri! Caldi sospiri, correte da Clori pungete il bel petto, temprat'i mi'ardori E poi felici cangiatevi in canto, e in gioia il mio pianto se cangia desiri. O caldi sospiri!

Warm sighs, coming from my heart, fly to the bosom of my beloved. Tell the cruel one that I love her, that I adore her Tell her I am dying of torments O warm sighs! Warm sighs! Shield my faith, that faith, alas, I swore to her who inflames me and yet does not believe me! You be the warriors, sorrow be the weapon, and wound that heart before my soul dies O warm sighs! Run to Chloe, pierce her fair bosom and cool my passion! And then, happy, turn into song, and in joy my tears will change to desires. O warm sighs!

Band 12. ANONYMOUS: Ave mitis, ave pia (Lauda, c. 1460)

Ave mitis, ave pia ave quae pondis hostia, Coelorum peccatoribus ad te confugientibus.

O gentle, O holy One, O Victim who bearest our burdens, Sinners, turn to heaven for refuge.

THE ARTISTS

HUGUES CUENOD, acclaimed as one of the world's most versatile vocal artists, says that his musical career really began when Nadia Boulanger, realizing that his vocal quality and musical style were ideally suited to the demands of early music, asked him to sing the Bach cantatas for her lectures. Inspired by Madame Boulanger, Hugues Cuenod has made an intensive study of the two distinct fields of early music and modern music, and he is on equally good terms with the religious mysticism of Heinrich Schutz and the contemporary buffoonery of Jean Françaix. Mr. Cuenod explains his artistic goal in these words: "Though I earn my living by music I am not a professional who thinks primarily of business. I prefer the epicurean way, to choose what is most interesting and musically rewarding."

HERMANN LEEB, one of the world's greatest guitarists and lutenists, studied with Pujol and with Segovia after completing his studies at the Vienna Academy of Music. He has made many European tours playing these two instruments, has been Director of Music for Radio Zurich, and he has done a great deal of research to bring to light forgotten masterpieces of music for the guitar and the lute. He also has played modern music, and several modern composers have dedicated works to him.

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STEREO

IRISH MIST

The Bards

"Words Included on Sleeve Inside"

IRISH MIST..... The Bards

SIDE ONE

1. HIRING FAIR 2:26
   (Traditional)
2. THE RISING OF THE MOON 2:40
   (Traditional)
3. THE HILLS OF CONNEMARA 2:09
   (Traditional)
4. GO LASSIE GO 3:14
   (Traditional)
5. THE BLACK VELVET BAND 2:46
   (Traditional)
6. THE SWALLOWS TAIL/THE MERRY BLACKSMITH 2:48
   (Traditional Reels)

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   (Traditional)
5. THE JOLLY BEGGAR 3:30
   (Traditional)
6. THE FOUR POSTER BED/THE MASON'S APRON 2:43
   (Traditional Reels)

We had our first opportunity to play to American audiences when we travelled from Ireland to Washington, D.C. to perform in Matt Kane's Bit O' Ireland. Since then we have performed in the Emerald Isle Pub, Chicago, Illinois; The Keg Room, Springfield, Massachusetts and The Irish Pub, West Harwich, Massachusetts.

In each of these venues, we have met friendly, courteous people and have received a brand of "American Hospitality" which we would call "Irish". We have been impressed by the peoples' enthusiastic approach to our songs and their eagerness to learn the words and choruses. So with this in mind, we have made this album for our friends in America.

THE BARDS

MARTIN McELHONE:
Mandolin
Whistle
Banjo
Concertina
Guitar

TONY HEGARTY:
Guitar
Fiddle
Mandolin

TOMMY GRASSETTI
Session Electric Bass

JIMMY McARDLE:
Guitar

JOHN NESBITT:
Guitar
Double Bass

BART DIEHL
Art Director

Produced by
THE BARDS

SOUND ENGINEER
Pat Costa

Cover Artist
JOHN PETRALIA

Cover Design
THE BARDS

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SIDE ONE

IRISH MIST..... The Bards

HIRING FAIR

Chorus

And you're welcome with me Johnny.
And you're with a decent man.
But little I knew what I had to do
For Brady of Strabane.

Verse

As I went down to hiring fair
In a place they call the Strand.
Twas there I hired for seven long years
To Brady of Strabane.
And before I went and hired with him
He was very nice to me.
He promised me eggs and bacon
And he then shook hands with me.

Chorus

Saying you're welcome with me Johnny.
And you're with a decent man.
But little I knew what I had to do
For Brady of Strabane.

Verse

When I went up to my bed that night
I let an awful bawl
For the fleas they made a fierce attack
Sure I got no sleep at all.
When I came down to my breakfast
New what do you think I saw
But a dozen squalin' children
Saying is there anything left at all.

Chorus

And you're welcome with me Johnny.
And you're with a decent man.
But little I knew what I had to do
For Brady of Strabane.

Verse

I worked on Brady's farm
And I looked an awful sight
Me bones were pushing through me skin
For I worked from dawn to night.
One day I died and passed away
Said Brady with a grin.
He'll make a good fertilizer
And there's plenty more like him.

Chorus

And you're welcome with me Johnny. . . . .

Chorus

And you're welcome with me Johnny. . . . .

RISING OF THE MOON

Oh then tell me Sean O'Farrell
Tell me why you hurry so.
Hush me Buchaill hush and listen
And his cheeks were all aglow.
I bear orders from the Captain
Get you ready quick and soon
For the pikes must be together
By the rising of the moon.

Chorus

By the rising of the moon
By the rising of the moon
For the pikes must be together
by the rising of the moon.

Oh then tell me Sean O'Farrell
Where the gatherin' is to be
In the old spot by the river
Right well known to you and me.
One more word for signal token
Whistle up the marchin' tune
With your pike upon your shoulder
By the rising of the moon.

Chorus

By the rising of the moon
By the rising of the moon
With your pike upon your shoulder
By the rising of the moon

Out of many a mud walled cabin
Eyes were watching through that night
Many a manly heart was trobbing
For that cursed warning light
Murmers ran along the valley
Like the Banshee's lonely croon
And a thousand pikes were flashing
By the rising of the moon.

Chorus

By the rising of the moon
By the rising of the moon
And a thousand pikes were flashing
By the rising of the moon.

There beside that singing river
That dark mass of men were seen
Far above their shining weapons
Hung their own beloved green
Death to every foe and traitor
Forward strike the marchin' tune
And hurrah me boys for freedom
Tis the rising of the moon.

Chorus (Twice)

Tis the rising of the moon
Tis the rising of the moon
And hurrah me boys for freedom
Tis the rising of the moon.

THE HILLS OF CONNEMARA

Chorus

Gather up the pots and the old tin cans
The mash the corn the barley and the bran
Run like the devil from the excise man
Keep the smoke from rising Barney.

Keep your eyes well peeled to-day
The tall tall men are on their way
Looking for the mountain tae
In the hills of Connemara.

Chorus

Mountain breezes whisper low
Hear their echoes in the glens below
The old gabeens are on the go
In the hills of Connemara.

Chorus

A gallon for the butcher a quart for Tom
A bottle for poor old Father John
To help the poor old dear along
In the hills of Connemara.

Chorus

Swing to the left and swing to the right
The excise men will dance all night
Drinking up their tae to the broad day light
In the hills of Connemara.

Chorus

Stand your ground it is too late
The excise men are at the gate
Glory be to God sure they're drinking it straight
In the hills of Connemara.

Chorus

GO LASSIE GO

Oh the summer time is coming
And the trees are sweetly blooming.
And the wild mountain thyme.
Grows around the blooming heather.

Chorus

Will you go lassie go.
And we'll all go to-gether
To pluck wild mountain thyme
All around the blooming heather
Will you go lassie go.

Verse

I will build my love a tower
Near yon' clear crystal fountain
And on it I will pile
All the flowers of the mountain

Chorus

Will you go lassie go.
And we'll all go to-gether
To pluck wild mountain thyme
All around the blooming heather
Will you go lassie go.

Verse

If my true love she were gone
I would surely find another.
Where the wild mountain thyme
Grows around the blooming heathe.

Chorus

Will you go lassie go.
And we'll all go to-gether
To pluck wild mountain thyme
All around the blooming heather
Will you go lassie go.

(Repeat first verse and chorus)

THE BLACK VELVET BAND

In a neat little town they call Belfast
An apprentice to trade I was bound.
With plenty of light amusement
To make the day go 'round.
When a sad misfortune came over me
Which caused me to stray from my land
Far away from my friends and relations
to follow the Black Velvet Band.

Chorus

Her eyes they shone like diamonds
I thought her the queen of the land
And her hair it hung over her shoulders
Tied up with a Black Velvet Band.

As I was walking down Broadway
Not intending to stay very long
I met with a frolicsome damsel
As she came tripping along
Oh what she took out of her pocket
And placed it right into my hand
On the very first time that I met her
Bad luck to her Black Velvet Band.

Chorus

Her eyes they shone like diamonds
I thought her the queen of the land
And her hair it hung over her shoulder
Tied up with a Black Velvet Band.

'Fore Judge and Jury next morning
The both of us did appear
And a gentleman claimed the jewelry
And the case against us was clear
For seven long years transportation
Right on to Van Demians Land
Far away from my friends and relations
To follow the Black Velvet Band.

Chorus

Her eyes they shone like diamonds
I thought her the queen of the land
And her hair it hung over her shoulder
Tied up with a Black Velvet Band.

SIDE TWO

TWICE DAILY

When I was a lad I was so glad
To go out in the day time
With me fork and a bottle and a cork
To help out in the hay time
Tossing hay one fine day I met sweet Lucy Bailey
And I said my dear are you often here
She said yes sir twice daily.

Chorus

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Dao Da
Did Da Ri Doo Dee twice daily

Verse

Well we had such fun in the summer sun
Lucy was so thrilling
So sweet and pure but I wasn't sure
If that girl was willing
Until one day among the hay
We were working gaily
When she ups and slips
And her garters ripped
And I went there twice daily

Chorus

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Dao Dee twice daily

Well Lucy's dad he was very mad
He chased me round the hay barn
He said my son now you've had your fun
It's time for you to pay now.
The girl you'll wed the old man said
As he waved his shotgun gaily
If you don't he said where I'll put this lead
You won't sit there twice daily.

Chorus

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Dao Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Doo Dee twice daily

Verse

So the very next day in the month of May
We held the ceremony
And we paid off the Vicar with a gallon of liquor
And we rode to church on a pony
To Lucy's joy we had a boy
What a little darlin'
He's round and fat as a cheshire cat
And perky as a starling

Chorus

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Doo Dee twice daily

Verse

Well now we're old our story's told
Forty years together
Though we often strayed where we tossed the hay
In that old time summer weather.
And kids we've got ten or more
We goes on quite gaily
Though I'm old and grey
But I've got me way I still go there twice daily

Chorus (Twice)

Did Da Rum Doo Dee
Did Da Rum Doo Da
Did Da Rum Da Doo Doo Ran Dee

Did Da Ri Doo Dee
Did Da Ri Doo Da
Did Da Ri Doo Dee twice daily

GEM OF THE ROE

In the lands of O'Cahan
Where bleak mountains rise
Oe'r whose prime rigid tops now
The dusky clouds fly.
Deep sunk in the valley
A wild flower did grow
And her name was Finvolla
The Gem of the Roe.

Chorus

The Gem of the Roe
The Gem of the Roe
And her name was Finvolla.
The Gem of the Roe.

Verse

From the Isles of Abudae
Appeared in my view
A youth clad in tartan
'Tis strange as 'tis true.
With a star on his breast plate
Unsling was his bow
And he signed for Finvolla.
The Gem of the Roe.

Chorus

The Gem of the Roe
The Gem of the Roe.
And he sighed for Finvolla
The Gem of the Roe.

Verse

To the grey shores of Alba
His bride he did bear.
But short were the fond years
These lovers did share.
For thrice on the hillside
The banshee cried low
'Twas the death of Finvolla.
The Gem of the Roe.

Chorus

The Gem of the Roe.
The Gem of the Roe.
'Twas the death of Finvolla
The Gem of the Roe.

Verse

No more up her streamlets
Her maidens will lie
When wans the red cheek now
Bedimms the blue eye.
In silent affection
Deep sorrow does flow
Since gone is Finvolla
The Gem of the Roe.

Chorus

The Gem of the Roe . . . . . .

NANCY WHISKEY

I'm a weaver a Calton weaver.
I'm a rash and a rovin' blade
I've got silver in my pocket
An I follow the rovin' trade.

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

Verse

As I went down through Glasgow city
Nancy whiskey I chanced to smell
I went in, sat down beside her.
Seven long years I loved her well.

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

Verse

The more I loved her
The more I kissed her.
The more I kissed her.
The more she smiled
Soon I forgot my mother's teaching
Nancy soon had me beguiled

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

Verse

Now I arose early in the morning
To quench my thirst it was my need
I tried to rise but I wasn't able.
Nancy had me by the knees.

Chorus

Whiskey, whiskey Nancy Whiskey
Whiskey, Whiskey Nancy-O.

Verse

Now I'm going back to the Calton weaving.
I'll surely make them shutties fly.
For I've made more at the Calton weaving.
Then ever I made in a roving way.

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

Verse

Come all you weavers you Calton weavers.
Come all you weavers where e'r you be.
Beware of whiskey, Nancy whiskey.
She'll ruin you like she ruined me.

Chorus

Whiskey, whiskey Nancy whiskey
Whiskey, whiskey Nancy-O.

JOLLY BEGGAR

Tis off a jolly beggarman came tripping o'er the plain
He came on to a farmer's door a lodging for to gain
The farmer's daughter she came down and viewed him cheek and chin
She said he is a handsome man I pray you take him in.

Chorus

We'll go no more a roving
A roving in the night
We'll go no more a roving
Let the moon shine so bright
We'll go no more a roving

He would not lie within the barn or yet within the byre
But he within the corner lie down by the kitchen fire.
And then the beggar's bed was made of good clean sheets and hay
And down beside the kitchen fire
The jolly beggar lay.

Chorus

We'll go no more a roving
A roving in the night
We'll go no more a roving
Let the moon shine so bright
We'll go no more a roving

The farmer's daughter she came down
To bolt the kitchen door
And there she saw the beggar standing naked on the floor
He took the daughter in his arms unto the bed he ran
Kind sir she said be easy now
You'll wake our good man

Chorus

We'll go no more a roving
A roving in the night
We'll go no more a roving
Let the moon shine so bright
We'll go no more a roving

You are no beggar you are some gentleman
For you have stole my maidenhead and I am quite undone.
I am the Lord I am the squire of beggar's
I be one
And beggars they be robbers all to you are quite undone.

Chorus

We'll go no more a roving
A roving in the night
We'll go no more a roving
Let the moon shine so bright
We'll go no more a roving

She took the bed in both her hands
And threw it at the wall
Saying go you with the beggermen
My maidenhead and all.

Chorus

We'll go no more a roving

WAXIES DARGLE

Says my oul' one to your oul' one
Will you come to the Waxies Dargle.
Says your oul' one to my oul' one
I haven't got a farthin'.
I've just been down to Monto town
To see young Jim McArdle
But he wouldn't lend me half a crown
to go to the Waxies Dargle.

Chorus

What will you have
Will you have a pint.
I'll have a pint with you Sir!
And if one of us doesn't order soon
We'll be thrown out of the boozer.

Verse

Says my oul: one to your oul' one
Will you go to the Galway Races
Says your oul' one to my oul' one
With the price of me old man's braces
I've just been down to Cable Street
To the Jew man money lenders
But they wouldn't give me a couple of bob
For me oul' lad's red suspenders.

Chorus

What will you have
Will you have a pint.
I'll have a pint with you Sir!
And if one of us doesn't order soon
We'll be thrown out of the boozer.

Verse

Says my oul' one to your oul' one
We have no beef or mutton
But if we go down to Monto town
We might get a drink for nothing
Here's a piece of advice
I got from an oul' fishmonger.
When food is scarce
Any you see the hearse
You know you've died of hunger.

Chorus

What will you have
Will you have a pint.
I'll have a pint with you Sir!
And if one of us doesn't order soon
We'll be thrown out of the boozer.

Chorus

What will you have
Will you have a pint.

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IRA GERSHWIN — GEORGE GERSHWIN

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Barbary Coast • Embraceable You • Sam and Delilah • I Got Rhythm • But Not for Me
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All in all, 1930-'31 was quite a season on Broadway, theatrically speaking. The Lunts, gorgeously apparelled, acted out the tragic story of Elizabeth and Essex in Maxwell Anderson's poetic version of the tale, while Katharine Cornell portrayed the gentle poetess in *The Barretts of Wimpole Street*. It was the year that the moving fable *The Green Pastures* made its bow, that Jane Cowl starred in a captivating *Twelfth Night*, and that *Strictly Dishonorable* proved to be the naughty and successful comedy.

Not the least delight amongst so many goodies was the musical, the brash, funny and enormously ebullient *Girl Crazy*, with music by George Gershwin, lyrics by brother Ira, book by Guy Bolton and John McGowan—the most successful musical of the season, Burns Mantle called it in his annual summary. It opened at the Alvin Theatre on October 14, 1930. Critics hailed it as "irresistibly tuneful" and wrote of its "never-ending bubbling of pure joyousness" as well as of its "vitality which every Gershwin show seems to have in abundance." And all the reviews spoke with warm enthusiasm of the cast headed by Ginger Rogers as Molly Gray, Ethel Merman as Kate Fothergill, Willie Howard as Gieber Goldfarb, and Allen Kearns as Danny Churchill.

The story of *Girl Crazy* took second place in everyone's mind to the wonderful score and sprightly lyrics. It was concerned with a playboy who is sent to the golden West by a millionaire father in the hope that the wastrel will forget his fondness for alcohol and the fair sex in the great open spaces. What happens, however, is that the playboy, who has travelled west in Goldfarb's taxicab, starts a dude ranch in the heretofore womanless town of Custerville, Arizona, and glamorizes it with a girl chorus imported from Broadway.

The important thing about *Girl Crazy* is not its first success or its story. The great thing about it is the fact that its score is still known and still loved and still exciting. Surely, it is one of the most prodigal scores Gershwin ever wrote for the musical stage. It contains not one or two memorable tunes, but it boasts at least five of the finest songs that ever sprang from the heart and mind of Gershwin. Here in one show are such popular masterpieces as *I Got Rhythm, Bidin' My Time, Embraceable You, But Not for Me, Sam and Delilah.*

* * *

This recording of *Girl Crazy* is another in a series, produced by Goddard Lieberson, of hitherto unrecorded shows that aim to bring the listener the genuine footlight excitement.

Starring in this recorded performance of *Girl Crazy* is the incomparable Mary Martin, the radiant leading lady of *South Pacific, One Touch of Venus, Peter Pan* and other productions. In support of her is a notable cast including Louise Carlyle (whose performance of *Sam and Delilah* is a delight) and Eddie Chappell—not to forget the chorus and orchestra under Lehman Engel's expert direction.

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The Sound Track Album
Selections From The MGM Technicolor Film

"THREE LITTLE WORDS"

The MGM Studio Orchestra
Conducted by Andre Previn

side one

NEVERTHELESS—(I'm In Love With You)
Fred Astaire, Red Skelton and Anita Ellis
(Bert Kalmar-Harry Ruby)

I LOVE YOU SO MUCH—Arlene Dahl
(Bert Kalmar-Harry Ruby)

ALL ALONE MONDAY—Gale Robbins
(Bert Kalmar-Harry Ruby)

WHERE DID YOU GET THAT GIRL?—Fred Astaire and Anita Ellis
(Bert Kalmar-Harry Puck)

side two

THINKING OF YOU—Anita Ellis
(Bert Kalmar-Harry Ruby)

I WANNA BE LOVED BY YOU—Helen Kane
(Bert Kalmar-Harry Ruby-Herbert Stothart)

WHO'S SORRY NOW?—Gloria DeHaven
(Bert Kalmar-Harry Ruby-Ted Snyder)

MEDLEY:

MY SUNNY TENNESSEE—Fred Astaire and Red Skelton
(Bert Kalmar-Harry Ruby-Herman Ruby)

SO LONG OOLONG—(How Long You Gonna Be Gone?)
Fred Astaire and Red Skelton
(Bert Kalmar-Harry Ruby)

THREE LITTLE WORDS—Fred Astaire
(Bert Kalmar-Harry Ruby)

■ Movie critics seldom take to the all-star, all-song extravaganzas that purport to be the "life" of a composer. Movie song buffs, though, are almost always thrilled by such film compilations.

One of their favorites was **THREE LITTLE WORDS,** MGM's brisk, entertaining movie about the life and career of Bert Kalmar and Harry Ruby. This one had the great virtue of a score that was familiar, without being hackneyed—songs that everyone liked but that hadn't been played into the ground. There were a lot of them, too—all presented with distinction and sung by stars who either had fine voices or the indefinable individuality in their singing that makes a star.

So the song buffs were happy. And, unusually, the critics approved, too. **THREE LITTLE WORDS** had wit and liveliness. There was Vera-Ellen to dance with the great Fred Astaire—and to make that combination just about perfect, there was the voice of Anita Ellis to take over where Vera-Ellen was weak. There was Arlene Dahl, looking delectable and with a singing voice to match. Red Skelton gave a performance that didn't rely on pure slapstick. And way down the cast list in just a bit part—a bright and bouncy new girl, named Debbie Reynolds. It was Debbie you saw but the darling of twenty years earlier, Helen Kane, did the soundtrack "boop-boop-a-doops." For Debbie, you see, was playing Helen Kane.

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Some of the Kalmar-Ruby songs had been heard before in the movies. If your memory goes way back, try it on "The Cuckoos" in which the knockabout comic team, Bert Wheeler and Robert Woolsey, chortled *I Love You So Much* to a pert Dorothy Lee. In **THREE LITTLE WORDS,** though, it became a production number to show off the singing ability of the dazzling Dahl.

The title tune of this movie—*Three Little Words*—was the one thing to remember about the 1930 movie debut of Amos 'n' Andy in "Check and Double Check." (Take it back—that cute Sue Carol was memorable, too.) In this album, it's Astaire who sings the title song—sings it in that light, untrained but inimitable style of his.

He sings others here, too—pairing with Skelton for *So Long OoLong!* (How Long You Gonna Be Gone?) and *My Sunny Tennessee,* while Anita Ellis, the voice of the dancing Vera-Ellen, joins the Skelton-Astaire duo in one of the songs that became a hit all over again—*Nevertheless.* And again we have Anita and *Thinking of You* . . . the voice of Helen Kane in her most typical aria, *I Wanna Be Loved By You* . . . Gloria DeHaven and Gale Robbins contributing, too.

What songs! What memories! You listen to this album and an era you had almost forgotten comes rushing back. It makes you want to see the movie all over again.

—John Springer, Author of
All Talking! All Singing! All Dancing!

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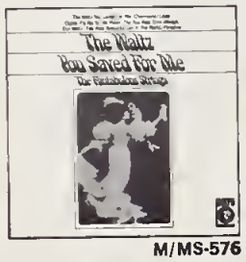

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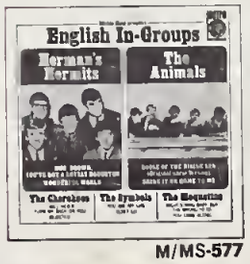

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Orchestre de Paris

Franck
Symphony in D minor

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Herbert von Karajan
in his first recording with the
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Franck
Symphony in D minor

This Angel album is Herbert von Karajan's first with the Orchestre de Paris, and it is the first time he has been represented in the American catalog conducting the Franck Symphony in D minor. The recording constitutes, for the American audience, a distinguished preview of things to come, for Karajan just last April signed to conduct the Orchestre de Paris in its American tour in the fall of 1972. One of the works they will play at that time is the Franck Symphony.

Karajan's new association with the Orchestre de Paris extends still further his prodigious range of activities, which led *Time* magazine to write in 1956: "He is the most powerful musician in Europe, perhaps in the world." Karajan was then director of the Society of Friends of Music in Vienna; a leading conductor of the Philharmonia Orchestra of London; star conductor and stage director at La Scala, Milan; artistic director of both the Vienna State Opera and the Salzburg Festival; and lifetime musical director of the Berlin Philharmonic.

Karajan records prolifically. His guest appearances are phenomenal in number. He has conducted his way many times around the world, and his trips to America are frequent, including short hops across the Atlantic to guide the New York Philharmonic for two weeks or to open the Hollywood Bowl season, or lengthy tours (he has made many of these) with the Philharmonia Orchestra, the Berlin Philharmonic or the Vienna Philharmonic. Mused critic Howard Taubman in the *New York Times*: "One wonders whether other conductors regard him as a combination in restraint of trade."

The Salzburg-born conductor's private life is equally vivid and complex: He swims, he skis, he climbs mountains, he pilots his own plane, he drives fast, sleek motor cars or takes his wife, ex-Dior model Eliette, and their children sailing in their 30-foot sloop. Every morning he rises at 6 A.M. for an hour's fast walk and an hour of yoga exercises. He sponsors the Karajan Foundation, an institute for medical-musical research; and he chairs a competition to unearth outstanding young musicians, held annually in Berlin. He co-produces with French cinema director Georges Clouzot an ambitious series of films for television, which have included the already completed "La Boheme," "Carmen," "Otello," and others.

His most recent headline-making accomplishment was his four-and-a-half-hour "Götterdämmerung" at the 1970 Salzburg Easter Festival, which completed his Ring cycle at Salzburg begun eight years earlier. "Das Rheingold" and "Die Walkure" he also brought to the New York Metropolitan. *New York Times* correspondent Jane Boutwell called the Salzburg festival "possibly the most remarkable one-man performance since Richard Wagner opened the Bayreuth Festspielhaus in 1876." Commented Karajan: "This is my 17th Ring."

"He is a man possessed by music," wrote Claudia Cassidy in *The Chicago Tribune*, "yet in the matter of self-discipline, he is the man in possession." "Karajan gets beautiful and brilliant performances," stated *The Gramophone*. Appraised the *Charleston News and Courier*: "He has the kind of magic that all conductors want, young and old."

Karajan has called the Orchestre de Paris "a fine orchestra," commenting, "We have a splendid time together." Their tour in 1972 will bring to fulfillment a dream of the late Charles Munch, who founded the orchestra in 1967. Munch himself brought the orchestra to the States in 1968, and it made its American debut under his baton on October 26 of that year at Carnegie Hall. Harriett Johnson in the *New York Post* called the Parisian group "a highly disciplined, suave ensemble with a strong personality and extraordinary skill." The tour was struck by tragedy when Munch, who had been ailing for some time, perished of a heart attack in Richmond, Va., on November 7, before the scheduled opening in that city. Recordings which the orchestra made with Munch before his death, released last year on Angel, have won high critical acclaim.

✠ ✠ ✠

"There, you see, the public is at last beginning to understand me!"

At the age of 68, César Franck had just enjoyed his first unqualified public success, and the old man was delighted. His string quartet had been played on April 19, 1890, at a concert of the Société Nationale de Musique at the Salle Pleyel. The audience remained attentive throughout. Not one listener left in the middle. Coughs were so few that they could be attributed entirely to April catarrh, and the applause, at the end, was thunderous. The occasion was an undoubted triumph.

Days later, Franck had a still headier victory when a concert of his works at Tournai, in which he himself performed with the Ysaÿe Quartet, met with resounding approval. But that was to be all. The following November he was dead, of ill effects from being struck by an omnibus while on his way to give a lesson to a pupil. The two Spring, 1890, concerts constituted his entire share, in his lifetime, of public acclaim as a composer.

He had known other compensations. He was respected, beloved and championed by his students, who included Duparc, D'Indy, Chausson, Lekeu, Ropartz, Bréville, Bordes, and Pierné. They called their gentle, serene old teacher Pater Seraphicus; and, partly through their indignation that he continued to be slighted, his services as professor of organ at the Paris Conservatoire at last were recognized with the ribbon of the Chevalier of the Legion of Honor, in 1885. He was renowned for his organ playing at the Church of Sainte-Clotilde. Even Franz Liszt had visited his loft to hear him improvise, and exclaimed, "Bach has returned to life!" But Franck's efforts, prior to the string quartet, to gain recognition as a composer had ranged from the disappointing to the outright disastrous.

French audiences of the age loved opera to the extent that opera virtually excluded every other musical interest, but Franck's three works in that vein totally failed to gain production. He himself in 1879 arranged a performance at his home of the work that had taken ten years of his life, his oratorio "Les Béatitudes," with students performing the solos and choral parts and D'Indy playing the accompaniments. The invited guests included the Minister of Arts and the Directors of the Conservatoire, but none of these gentlemen appeared. Of the handful who did present themselves, only two (one of these was Édouard Lalo) stayed to hear the work through to its conclusion. In 1884, a devoted group of students and admirers staged a festival of Franck's music at the Cirque d'Hiver in an effort to promote the composer. This event too met with Franck's usual ill luck. D'Indy reported later that it was under-rehearsed and generally "deplorable," and it totally failed of the salutary effect intended.

In February, 1888, Franck completed his Symphony in D minor. He offered it to Charles Lamoureux, the great conductor who had a deserved reputation for encouraging the works of contemporary musicians, but Lamoureux refused it. The members of the Paris Conservatoire Orchestra were equally unwilling to play it, but the orchestra's conductor Jules Garcin fought and won a determined battle to gain the work a hearing. It was played at a concert of the Société des Concerts du Conservatoire on February 17, 1889. The reaction to it would have devastated anyone of less tranquil composure than Franck.

The audience to begin with was not a large one, and many of these left the hall while the work was in progress. Critics Arthur Pougin of *Ménéstrel* and Camille Bellaigue of *Revue des Deux Mondes* were there and glowered throughout. Pougin later accused the symphony of "a lack of fire of genius, lack of inspiration, lack of freshness," and Bellaigue wrote, "Oh! What dreary, arid and unsmiling music, devoid of any grace or charm." Composer Charles Gounod, exiting from the hall, dismissed the work as "the expression of impotence pushed to dogmatic lengths."

Franck's students, waiting after the performance to speak with him, dreaded the encounter. Surely old Father Franck would be stricken at the audience's coldness to his work. To their relief and delight, they found him transported at having heard his symphony performed. He talked to them excitedly of new compositions that he planned. When someone ventured, at last, to ask him how he felt the performance had gone, his face turned radiant, and he replied, "Oh, it sounded well, just as I thought it would!"

Official recognition of Franck's genius did come at last, fourteen years after his death, when a monument showing him seated at the keyboard of his organ was placed in the square facing Sainte-Clotilde. The dedication was a brilliant occasion attended by many representatives of the arts, and full complements from the Conservatoire, the Institute de France, and the Municipal Council on hand to do honor to Franck's memory. By the 20th Century, the Symphony in D minor had not only taken its rightful place as a masterpiece, but it had also become one of the most popular works in the symphonic repertoire all over the world.

D'Indy, writing in 1906, described the D minor as "that majestic, plastic and perfectly beautiful symphony." It is, he wrote, "a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is more joyous, more sanely vital, than the principal subject of the finale, around which all other themes in the work cluster and crystallize?"

Musicologist Olin Downes (in "Symphonic Masterpieces;" Dial Press, New York, 1935) predicted of this "dark, glowing, mystical symphony of César Franck" that its "pure, naive and passionate spirit will for a long time search the hearts of men."

In his symphony, Franck introduced a new "cyclical form" which was to have marked influence upon composers who followed him. One germinal theme was utilized as the subject of all the movements. The following brief analysis of the form is by Marc Pincherle, for many years Président de la Société Française de Musicologie:

The work is divided into three parts, the second holding the place at the same time of the adagio and the scherzo in the classical form of symphony.

The first movement opens with a presentation, lento, of the main theme which, by rapid gradations, becomes the beginning of the allegro. But, contrary to the listener's expectations, the allegro tempo is not definitely fixed: the lento is taken up again, in a different tonality (with, however, an identical harmonization) and leads up to the renewal, this time definitive, of the allegro. The development is based on three main themes. At its culminating point the theme of the first lento breaks in, presented in canonic imitations with a full resonance, by the lighter wind instruments on the one hand, and the trombones and tuba on the other hand.

The second movement, allegretto, opens with a succession of pizzicato chords. A melancholy theme sung by the English horn is developed, a long and flowing period on which the counterpoint of the violas and cellos are superimposed. After certain developments and the enunciation by the strings of an ecstatic cantabile, a theme in fast triplets is taken up, having the character of a scherzo. On this theme the song of the English horn is superimposed.

The finale, following the cyclical principle, introduces in the midst of its own themes a recapitulation of the ideas presented in the course of the preceding movements, providing a sort of synthesis of the whole work. Its dominant expression, affirmed equally by the orchestration, rich in the deep resonances of the wind instruments, and by the tonality—D major, contrasting with the minor key of the allegretto—is that of joy and certitude secured at last.

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ALEX NEIMAN, Viola
NAOMI BENOITSKY, Cello

A clarinetist came out of Chicago . . . and a saxophonist came from New England. The clarinet player went on to be called "The King of Swing". And the youthful saxophone player felt that the accolade was not true . . . that he was . . . and so he put aside the alto and turned to the clarinet.

His name . . . . . ARTIE SHAW.

Artie Shaw had the remarkable history of leaving perhaps as indelible a mark on the music of the Big Band Era as any band extant. But the truly amazing thing is that the Artie Shaw bands . . . . and there were several of them . . . . was really only organized less than three years.

But with brilliant writing and arranging . . . . not to mention the stylistic clarinet playing . . . . Artie Shaw swung his way through the Big Band Era.

He is also remembered for the "Gramercy Five", after the phone exchange of the same name. It featured, in addition to Artie Shaw on clarinet, the unusual sound of the harpsichord. And it, too, had an influence on the other bands. It is conceivable that Goodman was prompted by the swingin' success of the "Gramercy Five".

Be that as it may . . . the sidemen of the original Artie Shaw bands have put down on wax once more the delightful sounds that Artie Shaw made so popular during the band's relatively short life.

There are many learned students of jazz who claim that, truly, Artie Shaw played the clarinet as no one else ever did before . . . or since. And if you saw and listened to him from the Blue Room of the Hotel Edison in New York City . . . or the Blackhawk in Chicago . . . or any of the other stops in between . . . there is no doubt you too were enraptured by the Great Swingin' Sounds of the man with the clarinet . . . . . MR. ARTIE SHAW.

Frank Evans

BRIGHT ORANGE / 5810 S. NORMANDIE AVE., LOS ANGELES, CALIFORNIA 90044

Cy Walter At The Drake

E-4393

E/SE-4393

Cy Walter At The Drake

Side One

1. IT'S DELOVELY 2:47
2. BESS, YOU IS MY WOMAN NOW 3:00
3. I'LL TAKE ROMANCE 3:17
4. MRS. MALAPROP 2:45
5. DAFFNE'S WALTZ 2:53
6. ALL THE THINGS YOU ARE 3:22

Side Two

1. MOON RIVER 2:55
2. MY FAVORITE THINGS 2:13
3. WHAT'S A NOVA BOSSA? 3:29
4. MY GEISHA 2:45
5. SWEET LORRAINE 2:31
6. MY MAN'S GONE NOW 2:41
7. WHEN A MAN HAS DONE YOU WRONG 3:09

All compositions ASCAP
Director of Engineering: Val Valentin
Cover Design: Acy Lehman
Cover Photo: Irving Elkin

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Cy Walter

The first time I heard Cy Walter play it was a happening—for me at any rate. I walked into the Drake Room and laughed when Cy sat down to play, laughed with joy and surprise and delight in the musicianship and unerring taste of this modest man. He sits quietly at his Steinway, his fingers as limp as overdone linguine, and out come finely wrought melodies accompanied by a left hand that is an entire orchestra in itself. An arranger and composer listening to Cy hears a complete and very original orchestration in every tune he plays. The subtleties of rhythm, the surprising chord changes (hear *My Geisha* and *Moon River*) give you a fresh new slant on old familiar melodies and add stature to new songs, making them sound like the finest standards.

Speaking of standards, the songs Cy writes himself have that sound; the sound of fine show tunes. Listen to *Daffne's Waltz, What's A Nova Bossa?* and *Mrs. Malaprop*. Cy hates to write an expected note.

Everything about his tunes is right and inevitable, but you'll never hum them through the first time you hear them. They're too good for that. We've tried to catch the mood and the sound of the Drake Room on this album. On a few numbers you'll hear a rhythm section composed of Bob Hagart on bass and Cliff Leeman on drums. You won't see them with Cy in the Drake Room, he plays alone there, but on a recording they help achieve that crazy combination of verve and elegance that constitutes the Cy Walter happening almost every evening at the Drake Room.

Gary McFarland

(Biography: Gary McFarland is a composer who has scored and arranged albums for Stan Getz, Bill Evans, Clark Terry and, among others, himself. He is also a successful Verve recording artist.)

The Drake Room

Opening December 21, 1945, the Drake Room was a Christmas present to war-weary New Yorkers. It was the pet project of debonair hotelman and man about town, Walter Redell, who was convinced there was a need for an elegant but comfortable room to serve the best in food and drink to the people who would appreciate it most. Naturally, he saw to it that the best piano player in town was on hand for the opening. The Drake Room and Cy Walter were an instant hit. Six years later, Cy took a vacation. He returned to the Drake Room in 1959 and, with one short intermission, he's been there ever since.

The Drake Room's appeal is universal. Under the spreading Drake Room Tree, a unique ceramic creation which old patrons swear grows bigger every year, bankers cement multi-million dollar deals with icy martinis, while romance blossoms at the very next table. Glittering stars of the entertainment world rub elbows with pretty, young secretaries from nearby Madison Avenue ad agencies. Dizzy discothequers drop in to listen, really sit down and listen to the music. Lucky young ladies, on their very first dinner date, watch wide-eyed as Nino prepares his succulent "Steak Nino" right at the table. Of all ages, in all professions, from all over the world they come, making the Drake Room one of the most cosmopolitan rooms in New York, a microcosm, you might say, of the international city.

Nino, it should be noted, has been in charge of the Drake Room ever since it opened. That the room appears to run itself is the real measure of his skill. As for "Steak Nino," its philanthropic creator has dispatched nearly twenty-five thousand copies of his famous recipe to petitioners all over the globe, including Moscow.

This year the Drake Room will celebrate its twenty-first birthday, positively ancient as restaurants go in New York. In the course of time it has had three new carpets, the latest installed in 1964. In the same course of time, Cy Walter has had six new tuxedos, the latest acquired in 1965. But otherwise, too, is virtually unchanged. Except for his piano playing. As you will hear when you listen to this album, that's even better. Incidentally, the first chance you get, take him up on his invitation, "Meet Me At The Drake Room." He means it. He'll be there. How about you?

Chilton Ryan

THE FIVE KEYS

VOLUME 2

Aladdin
BEVERLY HILLS, CALIFORNIA

808

THE BEST OF THE FIVE KEYS VOLUME 2

SIDE ONE

1.- DEEP IN MY HEART
(The Five Keys)
MASTER NO. AV-1X
45-3245

2.- HOW DO YOU EXPECT ME TO GET IT
(Harold Young)
MASTER NO. AV-2O
45-3245

3.- OLD MACDONALD
(Arr. The Five Keys)
MASTER NO. WOR-1748-O
45-3113

4.- YES SIR, THAT'S MY BABY
(Donalson-Kahn)
MASTER NO. X-51X
45-3118

5.- I'M SO HIGH
(Demetrus-Toombs)
MASTER NO. WOR-2029X
45-3204

6.- COME GO MY BAIL LOSISE
(D. Smith-B. West)
MASTER NO. NY-1957Q
45-3167

7.- HOW LONG
(Patsy Mesner)
MASTER NO. RR-1907 O
45-3131

SIDE TWO

1.- MISTAKES
(Leslie-Nicholls)
MASTER NO. RR-1909X
45-3131

2.- CAN'T KEEP FROM CRYING
(Dickie Smith)
MASTER NO. WOR-2025X
45-3167

3.- THERE OUGHT TO BE A LAW
(B. Cherles Tobin-Al Kaufman)
MASTER NO RR-2098Q
45-3175

4.- MAMA YOUR DAUGHTER
(Told A Lie On Me)
MASTER NO. RR-2097X
(Dickie Smith)
45-3175

5.- STORY OF LOVE
(Rudolph West)
MASTER NO. NY-1958O
45-3312

6.- MY LOVE
(The Five Keys)
MASTER NO. WOR-1746X
45-3263

7.- WHY OH WHY
(Bernard West)
MASTER NO. RCA-2115Q
4545-3263

Aladdin
BEVERLY HILLS, CALIFORNIA
808

Roadhouse

Candy Bar Boogie

PRESENTS THE GREAT UNRELEASED GROUP SOUNDS

· PARAKEETS · SERENADERS · INCAS · FASCINATORS ·
· JOSÉ AND THE AZTECS · SMOKEY AND GROUP ·

SIDE ONE

1.	CANDY BAR BOOGIE - Parakeets	2:03
2.	DON'T LEAVE MY BROKEN HEART - Parakeets	2:09
3.	GIVE ME TIME - Parakeets	2:34
4.	LOOKING FOR YOU BABY - Parakeets	2:13
5.	MY HEART IS YOURS - Serenaders	2:29
6.	SUNSET - Serenaders	2:06
7.	SOLDIER IN KOREA - Serenaders	2:49
8.	YEARNING - Serenaders	2:37
9.	LONESOME - Serenaders (Issued as 5 Vultures on Roadhouse #1006)	2:03
10.	NO HAPPINESS - Serenaders	3:28
11.	AURELIA - Fascinators (acappella)	1:5[illegible]
12.	ADIOS, MY DESERT LOVE - Smokey & Group (acappella)	1:54

SIDE TWO

1.	MY ACHING HEART - José & Aztecs	2:01
2.	WAIT A MINUTE BABY - José & Aztecs	2:[illegible]
3.	DOES SHE KNOW - José & Aztecs	[illegible]
4.	WHY DID YOU LEAVE ME - José & Aztecs	3:[illegible]
5.	BAM-BAMY - José & Aztecs	2:14
6.	COTTAGE BY THE SEA - Incas	3:39
7.	YOUR LOVE IS JUST PLAIN GOOD - Incas (acappella)	2:[illegible]
8.	THE TIME FOR LOVE - Incas	1:[illegible]
9.	A WINK AND A GRIN - Incas (acappella)	1:[illegible]
10.	SWEET LUCY - Incas (acappella)	2:16
11.	YOU'VE GONE - Incas	2:34

THE PARAKEETS

After school ended at 3 p.m., everyone headed for the corner of Georgia Avenue and Lamont Street in Northwest Washington, where many groups could be found harmonizing together to the latest tunes of the day. One such group to come out of this area was the Parakeets. Originally formed in 1952 at Banneker Junior High, the group consisted of the late Homer Saunders, lead; John Burt, 1st tenor; Charles Hockaday, 2nd tenor; Leroy Wright, baritone; Leo Griffin, guitar; and the late Harold Brodgins, bass.

The Parakeets performed at many shows around town and traveled to New York for an audition with Atlantic Records. While there, they made an amateur night appearance at the famed Appollo Theater. Returning to Washington, the group took top billing on Frank Motley and Pla Crowe' Big Revue of 1954. The Parakeets most memorable performance occurred on an Easter day assembly at D. C.'s Cardozo High School in 1954, finishing their act with a showstopping acappella rendition of the Five Keys' "My Saddest Hour". Recounting the moment after all these years, Leroy and John stated that "there was not a dry eye left in the house."

THE SERENADERS

It was in 1951 at Northeast Washington D.C.'s Kelly Miller Junior High that the SERENADERS formed their own singing group for the well-known "Kicks". The boys readiness to perform at all school activities gained them a large measure of popularity with their classmates. Their average age was 14 and the group included: Henry Mont, lead; 13 year old Robert Neill, 1st tenor and lead; Henry "Shorty" Wonble, 2nd tenor; Leroy Henderson, baritone; and Frank "Jake" Hardy, bass.

The SERENADERS broke up in February of 1953, with Henry Mont forming a new group, the CARUSOS. Robert Neill joined the PHELPS PLAYBOYS; Leroy Henderson (previously with the CORONETS, a local D. C. group) became a member of Bobby Evans' group, the TOPPS; and "Shorty" Wonble and "Jake" Hardy joined James Nolan, John Berry and Ronald Hyles to form the RAINBOWS, who recorded "Mary Lee" for Red Robin records.

JOSÉ AND THE AZTECS

Organized in Cincinnati in 1955, the AZTECS were led by José Williams of Washington, D.C. Roy Johnson sang 1st tenor, Gordon Hunt sang baritone, Stokes Anderson was the bass, and Harry Wilbert played piano. The group was greatly influenced by the DIABLOS, and had one [illegible] in 1956, ("Tonight" b/w "Rose") on the now defunct Echo label out of Cincinnati, Ohio.

THE INCAS

The INCAS (all from Washington, D. C.) were organized in late 1956 and stayed together until 1959. The group was led by Bob E. Lee, with Eddie Belton singing 1st tenor; José Williams, 2nd tenor; and two members of the original ONTARIOS, Clayton Roberts and Maurice Watkins, singing bass and baritone, respectively. The boys patterned themselves after the DELLS and strove for a beautifully polished sound which can be evidenced on these recordings.

THE FASCINATORS

The FASCINATORS hailed from Detroit, Michigan and recorded for the Your Copy label in 1954, and the Bluelake label of Chicago in 1961. Their distinctive arrangement of the PELICANS 1953 recording of "Aurelia" adds new dimension and thought to an already classic song.

SMOKEY AND GROUP

This young Detroit group bounces through an interesting rendition of the DIABLOS "Adios, My Desert Love". Fifteen year old Smokey pays tribute to his idol Nolan Strong, who was instrumental in shaping his early career.

Candy Bar Boogie
RHLP - 5001
SUPERLAPHONIC HI-FI

PIONR 004

HIT AFTER HIT AFTER HIT

DAVID S. MATTIS (Casbah)

DAVID S. MATTIS (Casbah)

LOOK FOR MY BABY
EASY SNAPING
CANSAS CITY
MILLION DOLLAR BABY
PLEASE LET ME GO
ROCK IT
MILLIE GIRL
ON THE BEACH
SINNERS WEEP
TREE IN THE MEADOW

DAVID S. MATTIS (Casbah)

DAVID S. MATTIS (Casbah)

SIMMER DOWN
CUPID
LOVE IS STRANGE
SUGAR DANDY
STAY A LITTLE LONGER
CONFIDENTIAL
YOU SEND ME
HAVE YOU CHANGED
LONESOME FEELING
STIR IT UP
SENSATIONAL REASON
DANCING MOOD
GOODNIGHT MY LOVE

OWEN GREY

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DAVID S. MATTIS
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Side 1

LOOK FOR MY BABY
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MILLIE GIRL
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SINNERS WEEP
TREE IN THE MEADOW

HIT AFTER HIT AFTER HIT

OWEN GREY

Producer SYDNEY CROOKS
Bass FRANKLYN DUNN
Drums JAH BUNNY
Keyboards SUNNY BINNS
Guitars LOCKSLEY GICHIE
Percussion WINSTON REID
Backing Vocals OWEN GRAY - WINSTON REID - SYDNEY CROOKS

Side 2

SIMMER DOWN
CUPID
LOVE IS STRANGE
SUGAR DANDY
STAY A LITTLE LONGER
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DAVID S. MATTIS
(Casbah)

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VOX
PL 9420
MUSIQUE ESPAGNOLE POUR LE PIANO
Orazio Frugoni, piano

T·H·F
TRÈS HAUTE FIDÉLITÉ

MUSIQUE ESPAGNOLE POUR LE PIANO

ALBENIZ - GRANADOS - TURINA - DE FALLA

Durée : 38' 44"

PL 9420

MUSIQUE ESPAGNOLE POUR PIANO

Cl. Fred Plant

Né en Suisse, en 1921, de parente italiens, Orazio Frugoni commença ses études de piano à neuf ans, obtint son diplôme au fameux Conservatoire Giuseppe Verdi de Milan et termina ses études sous l'égide d'Alfredo Casella. Lauréat de nombreux prix, Orazio Frugoni se vit décerner, en juillet 1945, le Prix de Virtuosité au Conservatoire de Genève. En plus de ses nombreux concerts et récitals donnés à travers l'Europe, Orazio Frugoni se faisait entendre régulièrement à la Radiodiffusion Suisse. Tout en maintenant ses tournées de concerts annuelles en Europe, le pianiste s'installa aux Etats-Unis en ocobre 1947. En septembre 1952, il fut nommé Professeur à l'Eastman School of Music de Rochester. Ses débuts à New-York lui valurent cette appréciation du « New-York Times » : « Orazio Frugoni a fait à son récital une impression profonde sur ses auditeurs : il a montré une capacité rare à dégager les caractéres d'une œuvre, avec aisance et avec force »... Dans ses enregistrements Pathé-Vox, Orazio Frugoni a largement prouvé l'excellence de sa technique ses dons d'interprète et de musicien émérite

Un homme d'esprit a remarqué une fois, que la musique espagnole était une invention de la France

Comme dans beaucoup de généralisations, il y a une ombre de vérité dans celle-ci

Il est certainement vrai que les expérimentateurs français ont prêté attention à l'idiome espagnol avant que les compositeurs Espagnols deviennent célébres. Bizet, Chabrier, Lalo et Delibes nous viennent à l'esprit, bien que le Russe Glinka les ait anticipés avec sa « Jota Aragonesa »

Il est d'ailleurs exact que les principales figures de l'Ecole Moderne Espagnole, dont les plus distingués compositeurs sont représentés sur ce disque, passèrent un temps en France, étudiant et échangeant des idées avec les musiciens importants de l'époque, principalement Dukas, Debussy et Ravel.

Les sources de la nouvelle musique espagnole, du reste, sont beaucoup trop complexes pour être découvertes à Paris dans l'amour de l'exotisme qui caractérisait la tendance du siécle.

La variété et la richesse de la musique folklorique et les grandes créations de la Renaissance Espagnole sont encore aujourd'hui peu connues hors de l'Espagne.

La muelque gitane d'Andalousie a longtemps joui d'une certaine vogue, mais c'est seulement une facette de l'ensemble.

Les musiques de Castille, de Catalogne, des Asturies et de l'Aragon ont toutes leur caractère distinct : ni Barcelone, ni Séville ou Granada, n'était le centre du nouvel intérêt musical.

●

Le Compositeur Catalan Felipe PEDRELL (1841-1922) fut le principal artisan de cette nouvelle musique espagnole. Il comprit que la tradition musicale espagnole avait sombré avec sa pléthore d'imitations d'Opéras Italiens et ses ennuyeuses « zarzuelas ».

Cherchant à découvrir une nouvelle voie, Pedrell se tourna vers les chants folkloriques et les compositeurs de la Renaissance.

Une de ses plus importantes contributions fut une édition complète des œuvres de Victoria et la publication de chants et musique pour le Clavier du 17e siécle.

Cet intérêt pour l'antiquité a eu un effet durable sur le plus important éléve de Pedrell : DE FALLA.

Pedrell n'obtint pas de succès comme compositeur mais il prépara la voie aux deux grands Pianistes Catalans de la génération suivante : Isaac ALBENIZ et Enrique GRANADOS.

Il se peut d'ailleurs qu'ils aient étudié avec lui, mais cela n'a jamais été entièrement prouvé.

●

ALBENIZ (1860-1909) a mené une vie qui, lorsqu'elle est racontée, semble être celle d'un héros picaresque plutôt que celle d'un grand musicien.

Avant sa vingtième année, il avait déjà parcouru les quatre continents comme pianiste de Concert, étudié avec Liszt et écrit une centaine d'œuvres.

En 1893, il abandonnait sa carrière de virtuose et se consacrait à la composition.

Durant son séjour à Londres, il a composé un grand nombre de livrets en même temps qu'il travaillait à une ambitieuse trilogie d'opéras basée sur la légende du Roi Arthur (seule la première œuvre « Merlin » fut terminée).

Son œuvre théâtrale la plus significative, « Pepita Jiménez », tirée du Roman de Valera, fut terminée en 1897. Les pièces pour Piano connues sous le nom d' « Iberia » ne furent commencées que quatre ans avant sa mort.

Les œuvres représentées ici datent pour la plupart de sa jeunesse.

Les « Chante d'Espagne » sont une suite de cinq pièces (l'Orientale est omise ici) qui peuvent être considérées comme une esquisse préliminaire d'Iberia.

Le Prélude est une brillante Toccata avec un ré ostinato de guitare.

La partie centrale « Cantando largamente ma dolce » est écrite dans un style lyrique espagnol conventionnel. « Sous le Palmier » sous-titré « Danse Espagnole » a le rythme d'une habañera.

« Córdoba », l'œuvre la plus originale de la suite, est un silencieux nocturne.

La partition porte cette inscription : « dans le silence de la nuit interrompu par le murmure de brisee parfumées de jasmin, les guitares accompagnent les sérénades st donnent d'ardentes mélodies et des notes aussi douces que le balancement des palmiers dane le ciel ».

La « Seguidillas » est une imitation de danse gitane. C'est un brillant morceau d'exposition, qui démontre l'influence de Liszt sur Albeniz pour la mise en valeur des aspects « Virtuoso » du piano.

« Le tango en Ré », bien connu, est tiré d'une suite intitulée « España ». Elle montre les aepects les plus faciles de l'art d'Albeniz et contribue à obscurcir la véritable importance de sa contribution.

Le « Malagueña » tiré d'une suite appelée « Rumores de la Caleta » (« échos de la Baie ») est principalement un exercice rythmique.

●

Si la musique d'Albeniz se rapprochait par certains côtés de celle de Liszt, on a souvent comparé Enrique GRANADOS (1876-1916) à Chopin.

Il est vrai qu'il y a beaucoup moins de virtuosité dans la technique pianistique de Granados.

Paderewsky l'a qualifié de « Poète du Piano » et Casals l'a baptisé le « Schuberi Espagnol ».

C'était sans aucun doute un pianiste exceptionnel.

Les « douze danses espagnoles » et » Goyescas » sont au sommet de la littérature de clavier espagnole.

L'Allegro de Concierto, enregistré ici pour la première fois, est étudié de nos jours au Conservatoire de Madrid par les compositeurs.

Il débute par une série d'accords arpégiés, intéressants par le jeu rythmique plutôt que par l'intérêt mélodique.

La partie suivante est un bref interlude qui aprés une réapparition de la partie d'ouverture, conduit à une mélodie ornée de fioritures puis à un tranquille Andante Spianato qui peut être considéré comme le cœur de cette œuvre qui se termine par une bréve réexposition de l'allegro d'ouverture.

L' « Andaluza » également nommé « Playera » est d'un caractére trés différent. C'set peut-être la meilleure œuvre connue de Granados et elle est trés populaire comme numéro orchestral aussi bien dans les transcriptions de Casals, Segovia et de certains autres compositeurs.

Son charme réside dans sa simplicité trop souvent trompée par des effets théâtraux.

On peut blâmer Granados lui-même car son fils a écrit qu'il envisageait un idéal type de musique, consistant uniquement en notes, sans indication de tempo ni technique

La première partie de la « Danse en Mi mineur » est en 6/8 tandis que le « Trio Mi majeur » est en 3/4.

L'effet le plus remarquable est l'accompagnement ostinato en forme de tambour.

●

Les œuvres complètes de Manuel de FALLA (1876-1946) pour piano solo ne rempliraient qu'un trés mince volume

La plus importante est la suite de « 4 piéces espagnoles » dédiée à Albeniz et présentée au public par le pianiste Ricardo Viñès lors d'un concert de la « Société Nationale de Musique de Paris » en 1908, l'année qui suivit l'arrivée de De Falla dans la Capitale de la France où il résida sept ans.

La derniére des quatre pièces est « Andaluza », c'est la seule dans laquelle De Falla puise assez lourdement aux sources gitanes

Il débute « Vivo » et porte l'indication « avec une sensation sauvage ».

La partie centrale a un tempo plus lent, c'est une mélodie passionnée, ornée à la manière du « cante hondo ».

L'œuvre se termine par des échos distants de la partie vivo, elle est annotée « Misterioso ».

La danse rituelle du feu, bien connue, est tirée du ballet « l'Amor Brujo » que De Falla composa en 1914. Dans le ballet, elle est dansée par Candelas pour chasser l'esprit du mal qui le hante.

La danse est extrêmement populaire par sa transcription au piano, bien qu'une grande partie de son intérêt soit perdue, puisque la couleur orchestrale est un composant essentiel dans l'effet total de l'œuvre.

A ce point de vue, la danse rituelle du feu est un défi au sens des couleurs et au dynamieme du pianiste.

●

Joaquim TURINA (1882-1949) est demeuré beaucoup moins connu que les trois compositeurs précédents, pourtant ses œuvres orchestrales ont été jouées plus fréquemment ces dernières années.

Il passa la plus grande partie de son existence chez lui à écrire pour le piano et même à transcrire quelques-unes de ses œuvres orchestrales pour cet instrument, renversant de cette manière la procédure habituelle.

« Exaitación » est une de ses œuvres. Elle est extraite de la suite « Danzas Fantasticas » que composa Turina en 1920 pour grand orchestre.

Peu de temps après, il arrangeait ces trois danses pour le piano.

Chaque danse était inspirée par un passage de l'œuvre de l'écrivain espagnol José Más.

On peut lire comme titation au début d' « Exaitación » :

« On a l'impression que les figures de cette incomparable peinture vivent dans la calice d'une fleur ».

La danse débute par des accords mystérieux, lento.

Une brève cadenza conduit au mouvement principal, uns rapide danse fantastique en 3/8 qui, à la maniérs d'une procession qui passe, mèle la présence et le fasts et s'évanouit graduellement.

C'est un bon exemple de l'amour que porte Turina au drams et à la couleur et de sa compréhension sensitive au Piano.

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CARRON & FILS · LYON-VILLEURBANNE

0

ACAPPELLA

The Sound of The City
FEATURING
20 UNRELEASED SONGS
BY
THE VITONES
THE EL SIERROS
THE MEMORIES
And Other Groups

TIMES SQUARE RECORDS PRESENT **THE SOUND OF THE CITY**

ACAPPELLA

Side A

1.	THE VITONES	LA DI DA (BMI)
2.	TOMMY & THE TEARS	VOWS OF LOVE (BMI)
3.	THE TEAR STAINS	TOO YOUNG (ASCAP)
4.	THE VITONES	OLD LOVE (BMI)
5.	THE KNICK KNOKS	ALKA SELTZER (BMI)
6.	THE EL SIERROS	SOMETIMES I WONDER (BMI)
7.	TOMMY & THE TEARS	PUNISHMENT (BMI)
8.	THE KNICK KNOKS	TEMPTATION (ASCAP)
9.	TOMMY & THE TEARS	LET HIM KNOW (BMI)
10.	THE REVLONS	I LOST MY JOB (BMI)

Side B

1.	THE MEMORIES	STOP LOOK & LISTEN (BMI)
2.	THE EL SIERROS	OUR LOVE IS A VOW (BMI)
3.	THE REVLONS	THE DREAM I HAD OF YOU (BMI)
4.	THE EL SIERROS	GLORY OF LOVE (ASCAP)
5.	THE MONTEYS	IF YOU LOVE ME (BMI)
6.	THE EL SIERROS	THIS IS THE NITE (BMI)
7.	THE EL SIERROS	OVER THE RAINBOW (ASCAP)
8.	THE MONTEYS	TEARDROPS (BMI)
9.	THE EL SIERROS	WALKING ALONE (BMI)
10.	THE NUTMEGS	ROSEANNE (BMI)

We, of Times Square Music, are proud to present our first album, an album that we should have released long before. In fact, any rock n' roll fan will recall that we first introduced the Acappella sound to the New York area with "All Mine" by the Five Satins on the now extinct Nite Train Show on WADO and the George Tucker Show on W.I.N.S. which was great while it lasted.

We then acquired some practice tapes by the Nutmegs and lo and behold this new sound called "Acappella" or "As In Church—No Music" started selling like crazy. Artists such as the Youngones, the Camelots and the El Sierras became overnite big sellers. Now there are over 50 Acappella releases out and all are selling very well in this area.

A few months ago we started looking through all our unreleased material and found that we had many solid songs that would definitely sell if released on singles. Our problem was which ones to release first. It was then decided that an album of "20" unreleased songs was our best bet. So here it is, the sound that originated in New York, the sound of Acappella, the sound of Times Square Music.

THIS ALBUM SALVAGED BY VARIETY SOUND STUDIOS, NEW YORK CITY
PHOTOGRAPHY BY HAROLD GINSBURG

We would like to thank the following people for their help in making this album possible . . .

This is Hal, he's our photographer, he also worries a lot. He worked for Slim.

This is Dooo, he is sleeping. In fact he's always sleeping, maybe he's sick?

This is Dennis, everyone thinks he's sweet. In fact, he even thinks so.

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ACTIVATE ME • THIS OLD KING • GLASS HEART
TALKSICK BLUES • THIS PLACE

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Cantan: **Ismael Rivera** y Otros

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"CORTIJO Y SU COMBO"

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BORINQUEN

MICAELA

EL MANTEQUERO

AMARRA LA CADENA

QUE COCO

CHONGOLO

EL PILON DE TOMSA

JUAN JOSE

CONOCI A TU PAPA

Entre los grupos musicales que se han originado en Puerto Rico, Cortijo y su Combo gradualmente están adquieriendo fama como interpretadores típicos de la música de La Isla del Encanto. La especialidad de este grupo es la plena y la bomba, las cuales interpretan en estilo singular. Con el respaldo musical de Cortijo y su Combo, SEECO ha grabado las interpretaciones vocales de Ismael Rivera, Nelson Pinedo y Roy Rosario en este disco que no sólo consiste de la especialidad de Cortijo, sino que también incluye muy apetitosos cha cha cha y otros rítmos muy bailables. Estamos seguros que gozará bailando al compás de CORTIJO Y SU COMBO.

Cortijo and His Combo are gradually rising on the ladder of fame as interpreters of the native music of Puerto Rico, from where they originate. Although their repertoire is varied, the specialty of this musical group is the Plena and the Bomba, which they master in an unique style. This SEECO recording with the very danceable music of Cortijo and His Combo, and the vocal interpretations of Ismael Rivera, Nelson Pinedo and Roy Rosario, offers you, in addition to the mentioned specialty of the group, cha cha chas, mambos and other rhythmic tempos which will urge you to dance, and will ensure your enjoyment of the music of CORTIJO AND HIS COMBO.

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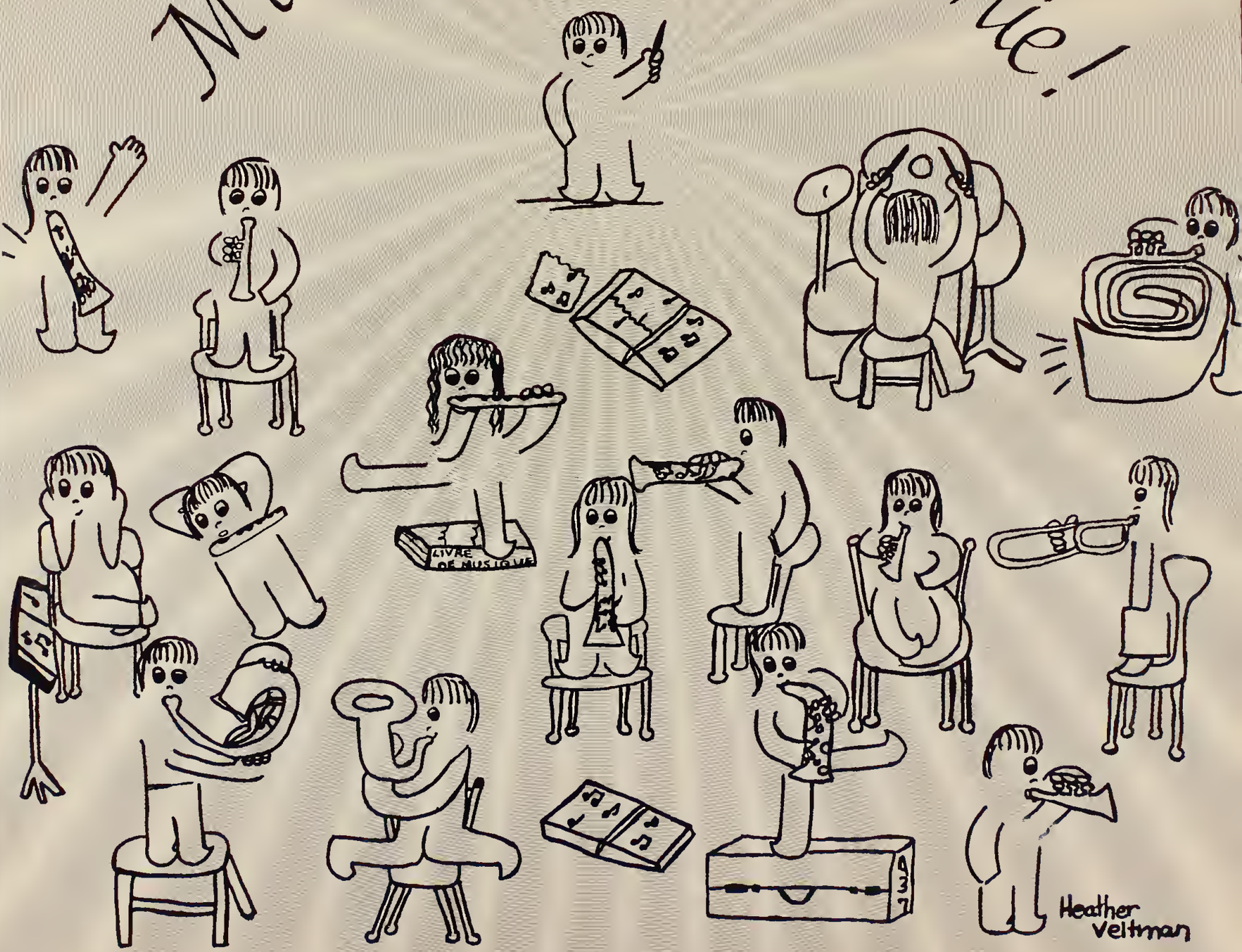

PROGRAMME

FACE A

HARMONIE TERRE-DES-HOMMES DE L'ECOLE SECONDAIRE ST-LUC ... au pupitre
Ballet Egyptien ..... Alexandre Luigini ..... Robert Jodoin
Selections from "The Wiz" ..... Charlie Small ..... Robert Jodoin

ENSEMBLE JAZZ-ROCK DE L'ECOLE SECONDAIRE ST-LUC
The Flintstones Theme ..... Hanna-Barbera ..... Robert Jodoin

FACE B

HARMONIE POLYVALENTE D'ACTON VALE ..... au pupitre
Brandywine Creek ..... Leland Forsblad ..... Gilles Tremblay
Jamaican Rumba ..... Arthur Benjamin ..... Gilles Tremblay
Wonderland by Night ..... Alfred Reed ..... Gilles Tremblay
Spanish Fever ..... Jay Chattaway ..... Gilles Tremblay
A Little Bit Country, A Little Bit Rock'n'Roll ..... Martin Cooper ..... Gilles Tremblay

HARMONIE TERRE-DES-HOMMES DE L'ECOLE SECONDAIRE ST-LUC

FLÛTES
Nathalie Carrier
Odile Bourbigot
Eric Nolot
Catherine Mojias
Valérie Gratton

CLARINETTES
Guylaine Durand
Laura Endacott
Nicole Keefler
Michael Donovan
Janie Payette
Anne-Marie Kinsley
Johane Prévost
Marianne Laurens
Doan Trinh Ton Nu

BASSONS
Véronique Boucher
Chantal Locas
Nancy Hurrell
Diane Mc Kee

SAX SOPRANO
Michael Donovan

SAX ALTO
John Sobol
Shelly Bercovitch
Donna Stafford

SAX TÉNOR
Marina Bothe
Wladek Padowicz
François Kolos

SAX BARYTON
Jean Ducharme

CORS FRANÇAIS
Marie-Claire Savard
Patricia Christman
Ann Farkas
Louise Cléroux
Micheline Gdowski

TROMPETTES
Bruce Mac Nab
Étienne Carrier
Sophie Proulx
Denis Ducharme

BARYTON
Ana Zachovay

TROMBONES
John O'Neill
Andrew Lachance
Janice Marcil
Joel Jordan
Madeleine Ross

TUBAS
Patrick Donovan
Stéphane Larose

BATTERIE
Carl Renaud

PERCUSSION
Dominique Rancourt
Jean Houle

ENSEMBLE JAZZ-ROCK DE L'ECOLE SECONDAIRE ST-LUC

SAX SOPRANO
Michael Donovan

SAX ALTO
John Sobol
Shelly Bercovitch

SAX TÉNOR
Marina Bothe

SAX BARYTON
Wladek Padowicz

TROMPETTES
Etienne Carrier
Sophie Proulx
Denis Ducharme

TROMBONES
John O'Neill
Andrew Lachance
Janice Marcil

GUITARE ELECTRIQUE
Emmanuel Rault

GUITARE BASSE
Patrick Donovan

BATTERIE
Eric Nolot

PERCUSSION
Jean Ducharme

HARMONIE POLYVALENTE D'ACTON VALE

FLÛTES
Clémence Aubin
Sylvie Chagnon
Renée Chevanelle
France Delorme
Andrée Desjardins
Lyne Guilmain
Diane Lacelle
Joanne Laliberté
Constance Landry
Marie-Josée Royer
Aline St-Pierre
Ary Valiquette

CLARINETTES
Johanne Beauregard
Lyne Beauregard
Lyne Bourbonnière
Hélène Chagnon
Lynda Cusson
Brigitte Désautels
Lyne Désautels
Nathalie Dorais
Sophie Dorais
Julie Dumaine
France Gosselin
Johanne Hawley
Manon Laliberté
Monique Laliberté
Céline Lamontagne
Line Lampron
Janick Lemoyne

SAX ALTO
Gisèle Daudelin
Paul-André Gagnon
Stéphane Gagnon
Lyne Jetté
Mario Pion

SAX TÉNOR
Richard Lamothe
Josée Ménard

SAX BARYTON
Lyne Guilbert

TROMPETTES
Dominique Chagnon
Guy Désautels
Jean-Pierre Deroches
Robert Dufault
Lynda Faucher
Marc Fugère
André Gauthier
Réal Laliberté
Robert Meunier
Pierre Robichaud
Jean Théroux

CORS FRANÇAIS
Denise Beaudoin
Michel Laliberté
Andrée Lemoyne

BARYTONS
Ciette Lamontagne
Louise Théroux

TROMBONES
Steve Goupil
Bernard Guay
Gilbert Lamothe
Denis L'Etoile

BASSES
Michel Martin
Raymond Morel

GUITARES
Francesco Cerio
Bruno Laplante

PERCUSSION
Réjean Bernier
Josée Brunelle
Normand Desloges
Nathalie Labelle
Luc Leclerc
Michelle Picard
Gino Rioux
Diane Tétreault
Paolo Cerio

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Original Production

I'LL SEE YOU IN MY DREAMS

LULLABY OF BROADWAY

Produced for Thompson Ltd. Indiana

Caliban 6008

Original Production

I'LL SEE YOU IN MY DREAMS

LULLABY OF BROADWAY

Produced for Thompson Ltd. Indiana

Caliban6002

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ROSE OF WASHINGTON SQUARE

FOOTLIGHT SERENADE

EMES PRODUCTIONS

Caliban 6002

Original Production

FOOTLIGHT SERENADE

ROSE OF WASHINGTON SQUARE

RICHARD
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Right
Here Waiting
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RICHARD MARX

SIDE A
Right Here Waiting (4 21)

SIDE B
Right Here Waiting (4 21)

Produced by
Richard Marx and
David Cole

From the album,
"Repeat Offender"
(E1-90380)

Management: Allen Kovac, Left-Bank Management
6255 Sunset Blvd., Suite 917, Hollywood, CA 90026

Photography: E.J. Camp

EMI

THE SKYLINERS

GREATEST HITS

THE SKYLINERS' GREATEST HITS

0 8165-88731-1

LPS 8873

When **Original Sound Record Company** decided to release this **Limited Collector's Edition,** it was important to locate someone with special memories of **"The Skyliners."** Mr Joe Rock, their manager and an original part of "The Skyliners," was kind enough to share some of his memories and anecdotes

"SINCE I DON'T HAVE YOU"

"I jotted the lyrics to **'Since I Don't Have You'** *on an envelope at each redlight as I drove one night in October 1958 I had just been dumped by a young lady who chose airline school in Oklahoma over me I gave Jimmy the lyrics that night and he loved it, returning the next night with the beautiful tune that is now so familiar The group just fell into it so easily and naturally that it was finished in no time Originally, we were going to fade it out on the 'you, you ending, but one night when Janet thought the tape was over, she continued into the adlib ending that was unbelievable We all agreed that her new ending had to be included, and we are glad we did"*

"ONE NIGHT, ONE NIGHT"

"This was written 'pre-Skyliners' by Jimmy and myself for an earlier vocal group, but it was used as a 'B' side to **'Since I Don't Have You'** *and actually had a short chartlife of its own Originally, it was a ballad very heavily influenced by* **'The Channels.'** *But, due to the thinking of the industry in those days, one side had to be uptempo, so we simply sped it up, rearranged it and cut it "*

"THIS I SWEAR"

"This song was done in keeping with so-called rules of the game in the Fifties come as close as you can to the original hit with the follow-up Again, Jimmy put the tune to my lyrics and with his very creative vocal arrangement, succeeded in making the bridge of the song too difficult for other groups to copy With the several later remakes of the song, no one had been able to figure out who goes where vocally in the bridge, and of course, Janet hits the highest note she ever hit on a record On **'Since I Don't Have You'** *it was a high C, but on* **'This I Swear'** *it is a D above high C, not bad for a sixteen-year old with no training, but unbelievable natural talent! "*

"TOMORROW"

" **'Tomorrow'** *was written by Jimmy and I in a car on the way to Boston to appear on local bandstands and at hops To kill time, we just made up the song and then the group chimed in The harmonies are very involved and the 'do oop do da da do doot do doots' were just a put-on*

"HOW MUCH"

"This song was written back stage at the Regal Theater in Chicago It was worked out between the five shows a day we did each week We loved it and played the test pressing for Alan Freed backstage at the Brooklyn Fox He felt it was our next smash and was glad we were back to ballads It was initially our fastest breaking record ever, but it died just as quickly Coming out at the height of the 'payola' scandal, we later found out that many deejays thought the song was a sarcastic play on words and resented the title "

"IT HAPPENED TODAY"

"With the group red hot and tours almost nonstop, the company wanted backup product Sitting around a rehearsal at Joe Verscharen's house one afternoon, I thought that since we had cut one song about 'night', and one about 'tomorrow', let's just stay with that and cut one about 'today I picked up a paper plate, dumped the potato chips from it and just wrote the words in about five minutes The rhymes were trite, but then the group picked up on it and started to do rock and roll cliches like 'shoo be do wop' We dismissed it as a throwaway 'B' side, but to our amazement, the label and fans loved it"

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"LORRAINE FROM SPAIN"

"This is another tune left over from when Jimmy and I were writing for the group that preceded **'The Skyliners.'** *We were fans of* **'The Coasters'** *and the song was definitely inspired by* **'Smokey Joe's Cafe'** *It was a real kick later on to work with Carl Gardner and* **'The Coasters'** *and I still remain friends with them today (Carl had sung the lead with* **'The Robins'** *who later became* **'The Coasters.'** *) "*

"PENNIES FROM HEAVEN"

"I was watching a late night movie of 'Pennies From Heaven' starring Bing Crosby on TV The next morning, Jimmy called me at the office and said he saw the movie and would like to do a hip version of **'Pennies From Heaven'** *He did a tremendous job of writing We sat down and wrote the tag ending, which he then voiced like the jazz schooled groups, such as* **'The Four Freshmen'** *and* **'The Hi-Lo's.'** *Lenny just wrote a straight ahead big band arrangement"*

"ZING WENT THE STRINGS"

"Another standard Jimmy wanted to revamp was **'Zing Went The Strings'** *but not in the traditional rock and roll style that other groups were doing it in Once again, he did the whole vocal arrangement Our producer/arranger Lenny Martin was so busy doing charts that he sought an outside arranger to do four of the tunes for the album We were using a great guy on piano at our nightclub act rehearsals, and we suggested him His name is Joe Zito and he arranged* **'Zing Went The Strings.'** *"*

"I'LL BE SEEING YOU"

"This song was added because we liked it and it was also a Bing Crosby tune, in keeping with our motives When 'Pennies From Heaven' was released as a single, this was the flip side as a way to further capitalize on the connection and to enhance the groups reputation as being a cut above other teen acts, and it worked"

"TIRED OF ME"

"This tune was written by Jack Taylor and myself on a tour to further show the versatility of the group and to give Jimmy a rest during our nightclub act I also wanted to show off the talents of Janet and Jackie Joe V and Wally were fine harmony singers In fact, Wally was an unbelievably flexible and talented second tenor, who should have received much more recognition His blending with Janet is really **'The Skyliner'** *sound everyone goes after and never achieves Jackie got his lead on the album with* **'Tired Of Me'** *and began doing more tenor leads in person, sometimes doing Jimmy's leads when throat trouble interfered"*

"BLOSSOMS IN THE SNOW"

"This was cut during the period **Laurie Records** *distributed* **Calico Records.** One day an elegant old woman with long white gloves came in while we were rehearsing and played the tune The owners of **Laurie** *asked what we thought and I said it was not for* **'The Skyliners.'** *But Jim cut it with the studio group from the Perry Como TV show called the Ray Charles Singers He was so nervous without the support of the group that he broke out in hives The record was never released and was never heard until 1980 twenty years later"*

"HAPPY TIME"

"This was the work of Doc Pomus and Mort Shuman, one of the two most prominent and successful teams of the era They had written countless hits for **'The Drifters,' Elvis Presley, 'Dion and The Belmonts,'** *etc , and so what could we lose? Well, our fans would not accept us doing a straight ahead rock and roll song with too little harmony and too little group involvement Actually, it's not a bad record it's just not a typical* **'Skyliners'** *record"*

"STARDUST"

"This was Jimmy's idea We were amazed when the record company agreed, so we proceeded Surprisingly, in the current re-mix of 1986, it sounds like the record we intended to make It was never released as a single We are pleased to have it included in this album "

"IF I LOVED YOU"

"This was of course by the masters, Rodgers and Hammerstein, and we loved it The vocal arrangement, which is Jimmy's, was done as half 'do-wop' and half 'pop,' with Jimmy doing the black licks that he felt We not only wanted to sell records, but convince old-line mainstream publishers and noted writers that **'The Skyliners'** *not only would sing their material, but treat it well The tactic succeeded"*

"WHEN I FALL IN LOVE"

"We had been told by someone that Barbara Clark s (Dick Clark's wife) favorite song was **'When I Fall In Love'** *not being fools, and still staying within our own guidelines concerning album material, we decided to do it I had been trying to convince* **Calico** *that Janet was a brilliant talent, capable of more than just hitting high notes on a fade After the final take, everyone applauded"*

"I CAN DREAM, CAN'T I"

"Originally done by Pattie Andrews of the **Andrews Sisters,** *this was a favorite song of Janet s However, we were getting top heavy with ballads on the LP, so Jimmy cooked up the alternating double-time, half-time vocal background and Joe Zito put a contemporary rock/cha cha feel It worked so beautifully that we were all stunned"*

"BELIEVE ME"

"This was the first and only time we ever covered a record that was currently on the market It was recorded by **'The Veneers,'** *who became the second group of* **'The Chantels'** *to record* **'Look In My Eyes.'** *It was written by Richard Barrett who wrote many of* **'The Chantels'** *and* **'Little Anthony and The Imperials'** *hits"*

"LONELY WAY"

"This was the flip side of our hit **'It Happened Today'** *However,* **'Lonely Way'** *was number one in Hawaii and became one of our most requested songs* **'The Manhattan Transfer,'** *who call* **'The Skyliners'** *their most favorite group, perform* **'Lonely Way'** *in their concert act"*

"WARM"

"This was a song Jimmy heard on a Johnny Mathis LP and he really wanted to cut it. I think that it is one of the most beautiful cuts on the LP For a seventeen-year old, Jimmy sounded like he knew everything in the world about love It was a Joe Zito arrangement The dynamics he established with the trombones are incredible"

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Walt Disney's Cinderella

With full cast and delightful songs from the motion picture.

Ilene Woods as Cinderella

Story adapted by Winston Hibler

Music arranged by Norman Leyden

Conducted by Paul Smith

Also Walt Disney's 20,000 Leagues Under the Sea

Previously released as CAS 1057(e)

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The Wonderful World of Walt Disney

To adults, the name Walt Disney spells creativity, talent, brilliance. To children, the name Walt Disney simply spells magic. The two Walt Disney productions in this album demonstrate the truth in the feelings of both adults and children, for there is brilliance and there is magic in Walt Disney's CINDERELLA and 20,000 LEAGUES UNDER THE SEA.

"Cinderella" preserves all the sparkle and dash of the Walt Disney motion picture. It's heard with the full movie cast. Ilene Woods stars as Cinderella and sings the springlike *A Dream Is a Wish Your Heart Makes* and *So This Is Love*. There are other songs woven into the story, too. *The Cinderella Work Song*, sung by the heroine's mouse friends, squeaks along merrily. But the most memorable song to almost every young listener is *Bibbidi-Bobbidi-Boo (The Magic Song)*—a bright, lilting tune warbled by the fairy godmother as she turns mice into horses, pumpkin into coach, and a raggedy girl into royalty.

This is one story during which children find it easy to divide their affections. It's simple—Cinderella and her friends are the home team and the stepmother and stepsisters, along with Lucifer the cat, are on the other side. Thanks to lively acting and delightful songs, the story just bibbidi-bobbidi-burbles along until the beautiful Cinderella finds her Prince Charming and the nasty stepmother and stepsisters fade neatly out of her life.

Two delightful mice named Jacques and Gus-Gus cavort through the tale, commenting on the action and providing some of their own. The mice, Lucifer the cat, and Bruno the dog are characters that children will remember long after their childhood is over.

Walt Disney's "20,000 Leagues Under the Sea" provides fantasy of another sort. It is a rollicking adaptation of the original Jules Verne novel in which several men find themselves permanent "guests" in the luxurious submarine dwelling of Captain Nemo. Conseil, a young boy, and Snoopy the seal were added for the movie by Disney. Both are endearing characters that children will enjoy tremendously. And if a fantastic submarine furnished with an organ, windows that open to a whole underwater world, a lovable seal, and an adventurous young boy aren't enough, then the hearty sea shanties should satisfy even the most stalwart child. The old sea song *A Whale of a Tale* and the much more recent *The Nautilus Is Home to Us*, along with other songs, are rousingly presented by William Clauson.

WALT DISNEY'S "CINDERELLA"

Adapted from The Walt Disney Production
by Winston Hibler
Music composed by Norman Leyden
Orchestra directed by Paul Smith

Ilene Woods as CINDERELLA
The Walt Disney Storyteller—Verne Smith
James MacDonald as GUS-GUS
Eleanor Audley as STEPMOTHER
Helene Stanley as DRISELLA
Lucille Bliss as ANASTASIA
Verna Felton as GODMOTHER
John Brown as KING
Animals by Clarence Nash
Sound Effects by Ray Erlenborn and
Arthur Surrence

WALT DISNEY'S "20,000 LEAGUES UNDER THE SEA"

Adapted from The Walt Disney Production
by Martin Weldon
Music composed by Norman Leyden
Orchestra directed by Harry Geller

William Redfield as NED LAND
Ian Martin as PROF. ARRONAX
Bernard Lenrow as CAPT. NEMO
Sandy Fussell as CONSEIL
Arthur Anderson as SNOOPY
Sea shanties sung by William Clauson

Produced by STEVEN R. CARLIN

Previously released as CAS-1057 (e)

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ROMANTIC VIENNESE N

RCA VICTOR

LPM-1934

A "New Orthophonic" High Fidelity Recording

TWILIGHT IN VIENNA

ROBERT STOLZ
CONDUCTING
THE VIENNA STATE ORCHESTRA

The 3rd Man Theme
Yours Is My Heart Alone
When Day Is Done
Frasquita Serenade
and others

Photo: Ormond Gigli

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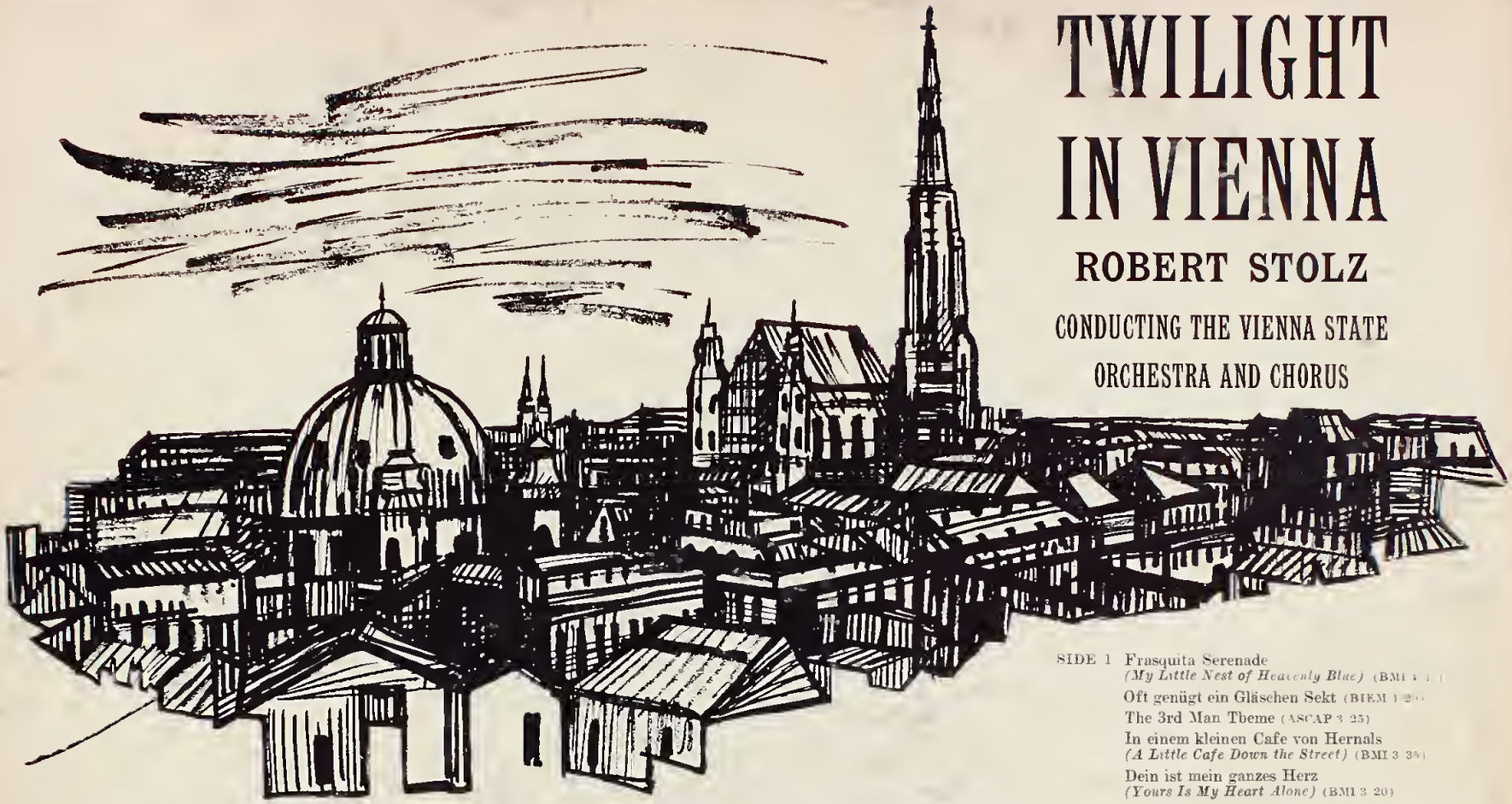
LPM-1934

TWILIGHT IN VIENNA

ROBERT STOLZ

CONDUCTING THE VIENNA STATE ORCHESTRA AND CHORUS



SIDE 1
- Frasquita Serenade *(My Little Nest of Heavenly Blue)* (BMI 3 [illegible])
- Oft genügt ein Gläschen Sekt (BIEM 3 [illegible])
- The 3rd Man Theme (ASCAP 3 25)
- In einem kleinen Cafe von Hernals *(A Little Cafe Down the Street)* (BMI 3 38)
- Dein ist mein ganzes Herz *(Yours Is My Heart Alone)* (BMI 3 20)
- Zwei Märchenaugen (ASCAP 3 30)

SIDE 2
- Behalt' mich lieb, Cherie (BIEM 3 15)
- Ich muss wieder einmal in Grinzing sein (ASCAP 3 49)
- Madonna du bist schöner als der Sonnenschein *(When Day Is Done)* (ASCAP 3 10)
- In meinem Herzen wohnt der Mai (BIEM 4 05)
- Erst wanns aus wird sein (BIEM 3 05)
- Ein Kuss in der Dämmerung (BIEM 3 15)

Here is a vivid musical impression of one of the world's most completely captivating cities, created by the man most closely identified with its contemporary music. Robert Stolz, who conducts the Vienna State Orchestra and Chorus on these two sides, *is* musical Vienna today—as completely identified with it as the two Johann Strausses were throughout the nineteenth century.

His compositions have become musical trademarks of modern Vienna, especially *Zwei Herzen im Dreivierteltakt* ("Two Hearts in ¾ Time"), *Ich liebe dich!* and *Adieu, mein kleiner Gardeoffizier.* However, in this recording, Professor Stolz, honorary citizen of the city of Vienna, serves primarily as a conductor of the works of other Austrian composers in re-creating the music of Vienna. Only two of his compositions are represented: *Oft genügt ein Gläschen Sekt,* which he wrote with Ernst Marischka, and *Behalt' mich lieb, Cherie,* written with A. Morenau.

To American listeners the most familiar selections will probably be Franz Lehár's and Ludwig Herzer's *Dein ist mein ganzes Herz* ("Yours Is My Heart Alone"), and *The 3rd Man Theme,* Anton Karas' music of a war-torn Vienna that should never have been.

But it is of the new Vienna that this music sings, the Vienna that came into being with the departure of the last Russian soldiers in 1955, the Vienna of the rebuilt Opera, the busy, crowded streets, the traditional coffee houses and the new espresso places. Except for the espresso, though, it's a Vienna that looks remarkably like the Vienna of old: the wine gardens of Grinzing, the Vienna Woods and the homes of Beethoven, Brahms, Bruckner, Haydn, Mozart and the younger Strauss—houses where they were born, lived at various times, composed some of their finest music, or died.

Here again are the sounds of old Vienna: the starched and stylized pomp of the Spanish Riding School, the Prater, Hofburg Palace, In Der Burg and Schönbrunn Castle, coffee with a *Schlag* of whipped cream at Sacher's and pastry at Charles Demel's. Here is music to brighten the nights of old lovers of Vienna; you almost feel it is pre-World-War-I Vienna again, and old Emperor Franz Josef's sideburns are quivering in the spring breeze coming down off the hills.

—Richard Joseph
Travel Editor, Esquire *Magazine*

Recorded in Vienna

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CALYPSO ROSE

SOUL ON FIRE

CALYPSO ROSE

SOUL ON FIRE

Side One

(1) Pepper Soup
(McCartha Lewis - P.R.S.)

(2) Fire In Mi Wire)
(McCartha Lewis - P R.S.)

(3) Amazing Grace
Combya/Amen
(Unknown)

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Arr. The New Kid on The Block, **Micheal Hyde**
Executive Producers: **Karla Gabourel, McCartha Lewis, Micheal Hyde, Granville Straker**
Keyboards: **Micheal Hyde, Clinton Crawford**
Trombone: **Kevin Bradley**
Tenor Sax: **Mike Nelson**
Alto Sax: **Mike Nelson**
1st Trumpet: **Tony LuJon**
2nd Trumpet: **Tony LuJon**
Guitar: **Glen Jones**
Bass: **Carl McGregor**
Percussion: **Micheal Hyde**
Engineer: **Bob Drake**

Recorded at and Mix: Echo Sounds
2900 Los Feliz Blvd.
Los Angeles, Cal.

Background Vocals: **Clinton Crawford**
Carl King, Rancho Smith
Mastering: **Capitol Records** L.A., Cal.

Photographer: **Katu**
Graphics - Addresse and Number Name
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Pepper Soup, Fire In Mi Wire
Composed by McCartha Lewis (Calypso Rose)
Copyright: **P.R.S. London**
Publish: **Reward Music London**

Manufactured and Distributed by Rainbow WIRL Inc – Music Division
Printed by Caribbean Graphics - Barbados
Made in Barbados

Calypso Rose has done it again. The most consistant Calypsonian I have met. For 34 years Calypso Rose has been belting out tunes after tunes, lyrics after lyrics, and now she has done it with. (*Pepper Soup*). The most traveled female Calypsonian is undoubtedly the Calypso Queen of the World who has entertained in countries like England, France, Belgium, Denmark, Sweden, Holland, Switzerland, The U.S.A., Canade, Belize, Cayene, Surinam, Guyana, Mexico, the Dutch, and French West Indies, the entire Carribean Island, the Bahama, Cayman Island to name a few.

Born Bethel Tobago, April 27, 1940, the daughter of a Baptist Minister McCartha Linda Sandy Delve into the field of Music 1955 and has compiled a record of 20 Albums, 12 seven inch R.P.M. and 6 twelve inch. This 1990 Album which is called SOUL ON FIRE, Calypso Rose had dedicated to her 50 birthday 1990.

This album is very unique and versatile, Calypso Rose has captured the hearts of her audience with a repirtoire of Soca Salsa, Gospel and Soul. She has done a magical touch to Tom Jones Tune, Green Grass, brought back life to Ray Charles I CAN'T STOP LOVING YOU, Feddy Fenders Last Tear Drops, and Perry Sledge's Dark End Of The Street.

Calypso Rose is so versatile that she went into the hearts of the Latin community with the tune Bannana, which latin Salsa, ride on Rose. The spiritual tunes Amazing Grace, Cumbaya, and Amen are a mixture of Soca, Punta Rock, and Jazz. Fire In Me Wire is alive again and kicking after 21 years and which was sung in 8 different languages, the arranger has indeed put Fire To Roses Wire. Who is this new arranger? The name is Micheal Hyde. Calypso Rose says, this is my new discovery from down Central America Belize and has named him the New Kid On The Block. The kid has really put Fire to Roses Wire.

So to Roses fans — be delighted with Roses new ave because she has really put our Soul On Fire for 1990.

— *Tedika*

Side Two

(1) Banana
Johnny Ventura-Kubaney)

(2) Green Green Grass
(Tom Jones)

(3) Tear Drops
(Feddy Fender)

(4) The Dark End
of the Street
(Percy Sledge)

(5) I Can't Stop Loving You
(Ray Charles)

(6) Pepper Soup (Club Mix)
(M. Lewis)

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UNITED ARTISTS RECORDS

Vera Lynn

it hurts to say goodbye

UAS 6591 VERA LYNN • IT HURTS TO SAY GOODBYE • UNITED ARTISTS

UNITED ARTISTS RECORDS

united artists

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STEREO UAS 6591
HIGH FIDELITY UAL 3591

VERA LYNN—IT HURTS TO SAY GOODBYE

VERA LYNN has been a top international recording star for many years, and this album contains a program of some of the songs which have meant something very special to her during this notable career.

Take, for example, the title tune, "IT HURTS TO SAY GOODBYE", which became one of America's most-played recordings shortly after Vera's disc was issued early in 1967.

Then there is "Red Sails In The Sunset", which was Miss Lynn's first commercial record—one in which her name did not even appear on the label. "Don't Worry About Me" has always been associated with a young musician named Harry Lewis, who is now Vera's husband and the father of their daughter, Virginia. "Now Is The Hour", the great wartime hit, is a memento of Miss Lynn's tremendous contribution to British servicemen throughout Europe and the far East as one of their premiere entertainers. "I'm Beginning To See The Light" was sung by our lovely vocalist on her first trip to America where she scored a huge success with it. "'Til There Was You" is a bouquet of melodic admiration for her good friend, composer Meredith Willson. "Where Have All The Flowers Gone" is included simply because it is a great folk song and Vera loves folk songs. Rounding out the package are such musical gems as "Among My Souvenirs", "I'll Pray For You", and "In My Little Red Book".

Here then is that great entertainer, VERA LYNN, singing some superb tunes. Her sincerity, her style, her crystal-clear tones have made her an empress of song for several decades. She is a true global star. "IT HURTS TO SAY GOODBYE" vividly shows why.

SIDE I

1. ***IT HURTS TO SAY GOODBYE****
(J. Gold-A. Goland) UNITED ARTISTS MUSIC CO., INC./ASCAP . . 3:04

2. ***AMONG MY SOUVENIRS***
(E. Leslie-H. Nicholls) DE SYLVA, BROWN & HENDERSON, INC. & EDGAR LESLIE, INC./ASCAP 3:07

3. ***DON'T WORRY 'BOUT ME***
(R. Bloom-T. Koehler) MILLS MUSIC, INC./ASCAP 3:16

4. ***I'M BEGINNING TO SEE THE LIGHT***
(H. James-D. Ellington-I. Hodges-D. George) ALAMO MUSIC, INC./ASCAP 3:46

5. ***I'LL PRAY FOR YOU***
(R. King-S. Hills) MILLS MUSIC, INC./ASCAP 3:07

SIDE II

1. ***IN MY LITTLE RED BOOK***
(A. Stillman-R. Block) EDWARD B. MARKS MUSIC CORP./BMI . . 2:46

2. ***RED SAILS IN THE SUNSET***
(J. Kennedy-H. Williams) SHAPIRO BERNSTEIN & CO., INC./ASCAP 3:56

3. ***'TIL THERE WAS YOU***
(M. Willson) FRANK MUSIC CORP./ASCAP 3:16

4. ***WHERE HAVE ALL THE FLOWERS GONE?***
(P. Seeger) FALL RIVER MUSIC, INC./BMI 4:46

5. ***NOW IS THE HOUR***
(M. Kaihau-C. Scott-D. Stewart) BOSTON MUSIC CO., LEEDS MUSIC CORP., W. H. PALING & CO., LTD., & SOUTHERN MUSIC PUBLISHING CO., INC./ASCAP 5:00

with TONY OSBORNE and his Orchestra
PRODUCED BY NORMAN NEWELL

*with the exception of "IT HURTS TO SAY GOODBYE" which was produced by Harry Lewis.

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HDY-1903

BOBBY HELMS

jingle bell rock

Christmas Time In My Home Town

Rudolph The Red Nosed Reindeer

Jingle Bell Rock

Here Comes Santa Claus

Winter Wonderland

The Old Year Is Gone

I Saw Mommie Kissing Santa Claus

Santa Claus Is Coming To Town

Silver Bells

Jingle Bells

White Christmas

I Wanna' Go To Santa Claus Land

HOLIDAY

STEREO

HDY-1903

BOBBY HELMS

jingle bell rock

SIDE A

1. JINGLE BELL ROCK (2:07)
   (J. Beal - J. Boothe) (Rosarita Music - ASCAP)
2. JINGLE BELLS (2:25)
   (F.D.)
3. HERE COMES SANTA CLAUS (2:10)
   (G. Autry - O. Haldeman) (Warner Bros. - Western Music - ASCAP)
4. WHITE CHRISTMAS (2:25)
   (I. Berlin) (Irving Berlin Music - ASCAP)
5. RUDOLPH THE RED NOSE REINDEER (2:25)
   (J. Marks) (St. Nicholas Music - ASCAP)
6. WINTER WONDERLAND (1:47)
   (F. Bernard - D. Smith) (Berkman, Vocco & Conn - ASCAP)

SIDE B

1. SILVER BELLS (2:45)
   (P. Wenrich - E. Madden) (Remick Music - ASCAP)
2. I SAW MOMMIE KISSING SANTA CLAUS (2:17)
   (T. Connor) (Regent Music - BMI)
3. CHRISTMAS TIME IN MY HOME TOWN (2:36)
   (H. Lowry) (Weyne Music - BMI)
4. THE OLD YEAR IS GONE (2:12)
   (J. Feychock - A. Meyhew) (Kranden Music - BMI)
5. I WANNA' GO TO SANTA CLAUS LAND (1:48)
   (B. Helms) (Lee-Weyne Music - BMI)
6. SANTA CLAUS IS COMING TO TOWN (1:49)
   (J. F. Coots - H. Gillespie) (Lee Feist - ASCAP)

HOLIDAY

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HOLIDAY

STEREO

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Arthur Fiedler · Boston Pops Orchestra

Encore (Fiedler's Greatest Hits)

Romeo And Juliet Theme
Raindrops Keep Fallin' On My Head
Midnight Cowboy Theme
Do You Know The Way To San Jose
Hava Nagila
Aquarius
Malambo
Blue Danube Waltz
Richard Rogers Waltzes
Stars And Stripes Forever
Sabre Dance

STEREO 24-5005

polydor

ENCORE!
(Fiedler's Greatest Hits)

ARTHUR FIEDLER

BOSTON POPS ORCHESTRA

SIDE ONE

*1. LOVE THEME FROM "ROMEO AND JULIET"
Nino Roto — Famous Music Corp. (ASCAP) 4:06

*2. RAINDROPS KEEP FALLIN' ON MY HEAD — Burt Bacharach-Hal David — Blue Seas Mus. Inc. / Jac Music Co. / 20th Century Mus. Corp. (ASCAP) 3:04

3. THEME FROM "MIDNIGHT COWBOY"
John Barry — United Artist Mus. Co., Inc. / Barwin Mus. Inc. (ASCAP) 3:21

4. DO YOU KNOW THE WAY TO SAN JOSE?
Burt Bacharach-Hal David — Blue Seas Mus. Inc. / Jac Music Co. (ASCAP) 2:52

5. HAVA NAGILA
Arr.: Richard Hayman — Mills Music Inc. (ASCAP) 2:22

6. AQUARIUS
Rado-Ragni-MacDermot — United Artist Music Co., Inc .(ASCAP) 2:52

SIDE TWO

1. DANZA FINAL FROM "ESTANCIA" (MALAMBO)
Alberto Ginastera — Boosey & Hawkes Inc. (ASCAP) 3:48

2. BLUE DANUBE WALTZ
Johann Strauss — Public Domain 8:30

3. RICHARD RODGERS' WALTZES:
LOVER — R. Rodgers-L. Hart — Famous Music Corp. (ASCAP)
FALLING IN LOVE WITH LOVE
R. Rodgers-L. Hart — Chappell & Co. Inc. (ASCAP)
OH, WHAT A BEAUTIFUL MORNIN'
R. Rodgers-O. Hammerstein II — Williamson Mus. Inc. (ASCAP)
IT'S A GRAND NIGHT FOR SINGING
R. Rodgers-O. Hammerstein II — Williamson Mus. Inc. (ASCAP) 5:48

4. THE STARS AND STRIPES FOREVER
Sousa — P.D. — 3:28

5. SABRE DANCE
Aram Khachaturian — 2:15

*Arranged by RICHARD HAYMAN
**Arranged by LEROY ANDERSON

Produced by THOMAS MOWREY
Engineering: GUENTER HERMANNS
JOACHIM NISS

Variety, they say, is the spice of life, and the Boston Pops are well endowed with both — their music is full of variety and the musicians themselves are brimming with life.

Although the members of the Boston Pops Orchestra are too numerous to name individually (there are over ninety of them) it is worth mentioning that they are all members of the Boston Symphony Orchestra — a fact which may well account for their undeniable virtuosity. But the man who has welded these expert musicians together to form a great and flexible musical instrument is a man who is already well-known and loved by many — Arthur Fiedler. He has been the conductor of the Boston Pops since 1930, and as such has been responsible for making them the familiar household word they are today. To list fully his many achievements would require a lengthy epistle, but a brief resumé is equally impressive: he has been awarded ten honorary degrees and the Croix de Chevalier of the Légion D'Honneur; he has made innumerable appearances on radio and TV both in America and throughout the world; he has provided the music for several stage productions in Boston; and he has been guest conductor for virtually every significant band and orchestra in the entire world. An impressive list indeed, and one of which Arthur should well be proud, but the title which gives him greatest pleasure is that of Honorary Fire Commissioner of his hometown of Boston. For he takes a curiously boyish delight in all the activities of his local fire service, and like many others, he longed since boyhood for his very own fire engine. Unlike many others, however, his lifelong wish was unexpectedly fulfilled on his 75th. birthday, when his wife and son presented him with the machine of his dreams, a magnificent 1938 "pumper" from the Marlboro, New Hampshire fire service.

Fire engines, though, are not his only love, for as he freely admits, he is an avid record listener himself. He is particularly interested in hearing unfamiliar compositions, and he likes to compare various interpretations of familiar works, as well as the performances of other orchestras.

All this illustrates the wide range of interests, from flutes to fire engines, of the man who has built up one of the most interesting popular orchestras of the present age. The selections on this album are taken from a wide variety of sources, ranging from films and shows to Strauss, reflecting the unique personality and catholic tastes of the conductor. In the well-established tradition of his previous recordings, this album should continue to give great pleasure to the many connoisseurs of popular music throughout the world.

polydor

STEREO 24-5005
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Patterns in Song

EMPIRE

STEREO

The JM Choral Group

NOVICES AND POSTULANTS OF THE RELIGIOUS OF JESUS AND MARY

Mother Marie Laetitia, R. J. M., Director

Laudate Dominum
Jesu Dulcis Memoria
O Bone Jesu

Ave Maria
Regina Caeli
Salve Regina

Lift Thine Eyes
My Shepherd is the Lord
The Woman in the Shoe

Mam'selle Marie
The Happy Wanderer
What Child is This?

En passant par la Lorraine
Patapan
The Little Drummer Boy

Patterns in Song

THE J M CHORAL GROUP

NOVICES AND POSTULANTS OF THE RELIGIOUS OF JESUS AND MARY

Mother Marie Laetitia, R.J.M.,
Director

SIDE 1		SIDE 2	
1. LAUDATE DOMINUM	Grassi	1. THE WOMAN IN THE SHOE	Brawn
2. JESU DULCIS MEMORIA	Gregarian Chant	2. MAM'SELLE MARIE	Guion
O BONE JESU	Palestrina	3. THE HAPPY WANDERER	Maller
3. AVE MARIA	Kadaly	4. WHAT CHILD IS THIS?	Old English Air
REGINA CAELI	Grassi	5. EN PASSANT PAR LA LORRAINE	French Falk Song
SALVE REGINA	Gregorian Chant	6. PATAPAN	Burgundian Carol
4. LIFT THINE EYES	Mendlessohn	7. THE LITTLE DRUMMER BOY	Simeane, Davis, Onorati
MY SHEPHERD IS THE LORD	Gelineau		

From far and near have come the young girls whase voices are heard in "Patterns in Song." Known as the JM CHORAL GROUP, these Postulants, Novices and Religious of the Congregation of Jesus and Mary have a unique purpose in making this album: They are singing for a HOME!

Built just six years ago to accommodate eighty nuns, including the Faculty of Regina High Schaal, the Community's provincial house in Hyattsville, Maryland, has already become inadequate. Because of their ever-increasing number, the Religious have outgrawn their one-room chapel, and even their living quarters. In order to admit a new group of candidates in August, 1961, the overcrowded conditions must be at least partially relieved.

Faced with this urgent need -- coupled, alas, with the dearth af funds necessary to begin the building program -- the members af the JM CHORAL GROUP determined to help their Congregatian through their musical talent. Selected because of the outstanding quality of their voices, these songsters are seventeen in number. After listening to their renditions, Dr. John B. Paul, Head of the Department of Music of the Catholic University of America, stated, "Anyone having the opportunity to hear this group should nat miss it!" Mather Marie Laetitia, their director, has done extensive recital and concert work. She is pursuing her musical studies at the Cathalic University.

Ever since their first concert in 1958, the members of the JM CHORAL GROUP have been invited continually to sing for the public. Unable to leave their convent, however, for concert engagements, they have accepted the praposal ta put some of their selections on recard. After preparing a disc for limited distribution only, the group was encauraged to make a long-playing, commercial album. As these requests coincided with the Community building program, they responded with "Patterns in Song."

The Cangregation of Jesus and Mary, founded in Lyons during the aftermath of the French Revolution, has spread to five continents. Although its primary work is teaching, it has flourishing missionary centers in India, Pakistan, Africa, and South America. The Eastern American Province, with its provincialate in Hyattsville, conducts elementary and secondary schools in the States of Maryland, New York, Rhode Island, Massachusetts and New Hampshire.

May all who hear "Patterns in Song" find therein peace and enjoyment!

"The music an this record is much more than the mere notes and words sung by the members of the JM CHORAL GROUP. Here we have some excellent examples of music, written to be sung by women's voices, done with a beauty of sound and a technical command that is unusual.

The range of mood in the music is unusual also. There is an expected rightness in the way the nuns sing "Jesu Dulcis Memoria" and the luminous 'Ave Maria' by Zoltan Kodaly. But the zing they give to 'En passant par la Lorraine' and 'The Happy Wanderer' is equally authoritative." PAUL HUME, Music Critic, The Woshington Post.

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with special guests

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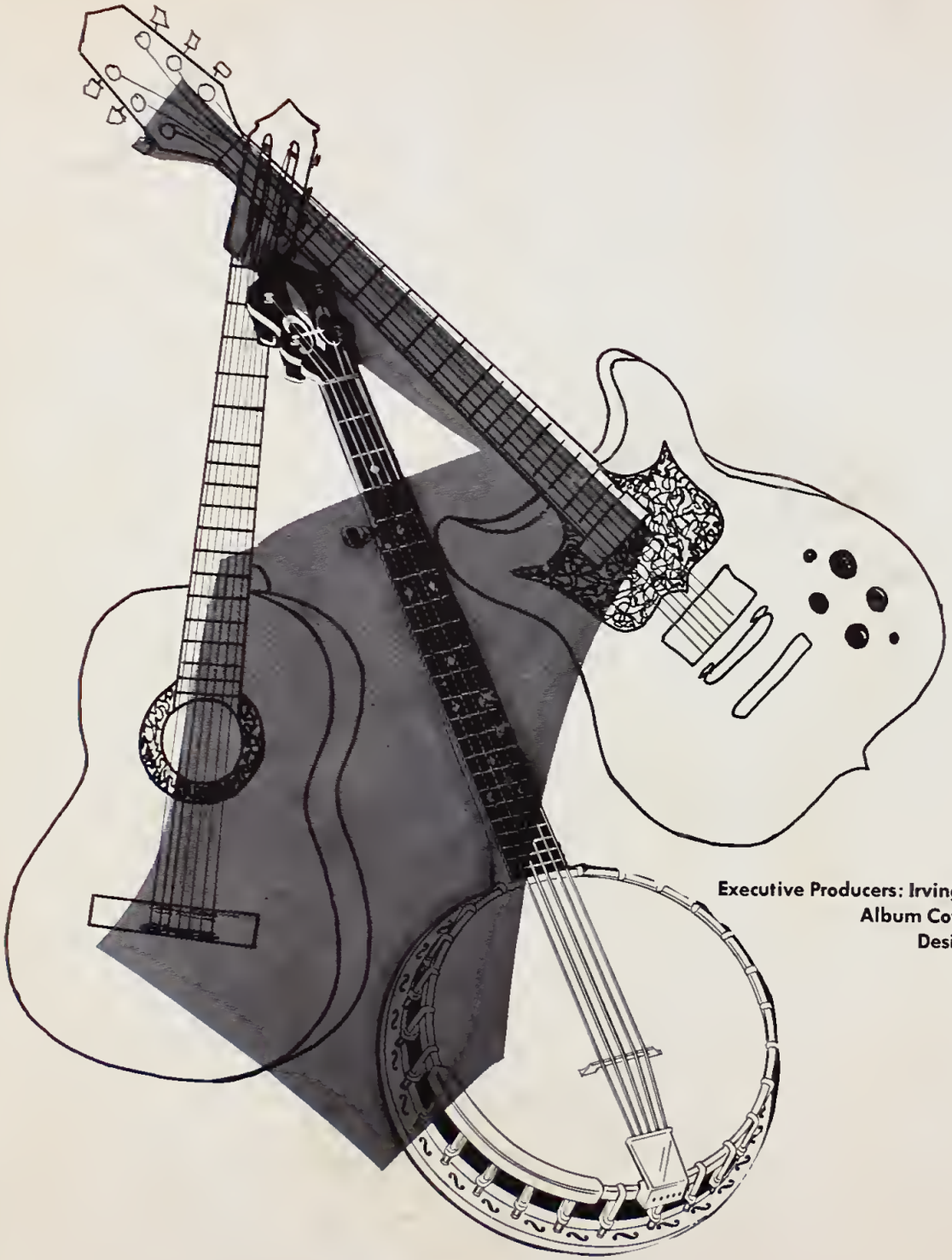
Al Vescovo

John Morell

CMI 1018



AL CAIOLA/DON ARNONE

A Foggy Day

Lover Come Back to Me

On the Alamo

Birds of a Feather

Chinese Guitar

BILL FAITH

Getting To Know You

Jeepers Creepers

Mimi

AL VESCOVO

Dueling Banjo

JOHN MORELL

I Can't Feel Happy

Executive Producers: Irving Wasserman and Robert Dempster (Concept Marketing)
Album Cover Concept: Mared Marketing Company
Design and Graphics: Meka A. Fennell

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SIXTEEN GOING ON SEVENTEEN •
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CLIMB EVERY MOUNTAIN

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AND FAVORITES OF THE DEEP SOUTH

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THIS ALBUM has been recorded expressly for *high fidelity* performance. The recording studios and concert halls used were chosen for each selection to *accentuate* all sections heard in the arrangements.

EDITING and transfer from tape to lacquer has been under supervision of the top audio engineers in the industry. All metal parts used in the pressing of the finished product are solid nickel to *guarantee* the finest surfaces and distortion free reproduction.

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Sammy Davis Jr.

CR-20188

SAMMY DAVIS, JR.

Side One

1. **CIRCUS*** 3:06
Directed By Sy Oliver
(Louis Alter-Bob Russell) ASCAP

2. **ADELAIDE*** 2:39
With Chorus Directed By Jack Pleis
(Fronk Loesser) ASCAP

3. **LOVE ME OR LEAVE ME*** 2:54
Directed By Sy Oliver
(Wolter Donoldson-Gus Kohn) ASCAP

4. **GLAD TO BE UNHAPPY*** 3:02
Directed By Sy Oliver
(Richord Rodgers-Lorenz Hort) ASCAP

Side Two

1. **FRANKIE AND JOHNNY*** 3:14
Directed By Morty Stevens
(Adopted by Johnny Green–Lyric-Sommy Cohn) ASCAP

2. **EASY TO LOVE*** 2:21
Directed By Morty Stevens
(Cole Porter) ASCAP

3. **BACK TRACK!*** 2:20
Directed By Sy Oliver
(Gilbert Becoud-Lee Wilson-Lynn Russel) BMI

4. **DANGEROUS*** 2:50
Directed By Morty Stevens
(Billy Mure-Hol Hackody-Hol Dovid) BMI

*Vocals With Orchestra

MCA CORAL RECORDS

THIS ALBUM CONTAINS FEWER SELECTIONS THAN THE ORIGINAL RELEASE

CR-20188

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1940–1959

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RCA
ARC2-7005
2 RECORD SET

RED SEAL DIGITAL

TCHAIKOVSKY

The Nutcracker

COMPLETE

SAINT LOUIS SYMPHONY ORCHESTRA
LEONARD SLATKIN

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TCHAIKOVSKY

The Nutcracker

(Complete)

SAINT LOUIS SYMPHONY ORCHESTRA
LEONARD SLATKIN
Conductor

Produced by Jay David Saks

Recording Engineer: Paul Goodman
Post-Production Engineer: Thomas MacCluskey

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IAM RECORDS

Jessy Dixon produces

Songs of Pentecost

SIDE 1
IAM-3006

featuring The World of Pentecost Choir

MY GOD IS NOT DEAD 4:41 - Percy Bady
HE THAT THE SON HAS SET FREE 4:01 - Randy Phillips, ASCAP/Dixon Music, ASCAP
LORD I NEED A BREAKTHROUGH 4:19 - Wayne Jackson, ASCAP/Dixon Music, ASCAP
I'LL SAY YES LORD YES 4:32 - Lynn Keesecker ASCAP/ Manna Music, ASCAP
I'LL NEVER STOP BELIEVING 4:47 - Jessy Dixon, ASCAP/ Dixon Music, ASCAP

Produced by Jessy Dixon

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I AM
RECORDS
Jessy Dixon produces
Songs of Pentecost
SIDE 2
IAM-3006
featuring The World of Pentecost Choir
WE COME TO WORSHIP YOU 4:24 - Jeff Switzer, ASCAP/ Dixon Music ASCAP
THERE IS NO FAILURE 3:54 - Jessy Dixon, ASCAP/ Dixon Music, ASCAP
CAST YOUR CARES ON HIM 3:45 - Randy Phillips, ASCAP/ Dixon Music, ASCAP
LORD I LIFT MY SPIRIT TO YOU 4:24 - Jessy Dixon/Dixon Music, ASCAP/John Thompson/Whole Armor Publishing, ASCAP/ Randy Scruggs/Full Armor Publishing, ASCAP
Produced by Jessy Dixon
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john beltran, earth & nightfall.
rs 95072
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a - c. run time 719. sabam tm

john beltran, earth & nightfall.

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d - f. run time 811. sabam tm

john beltran, earth & nightfall.

rs 95072

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g - i. run time 805. sabam tm

john beltran, earth & nightfall.

rs 95072

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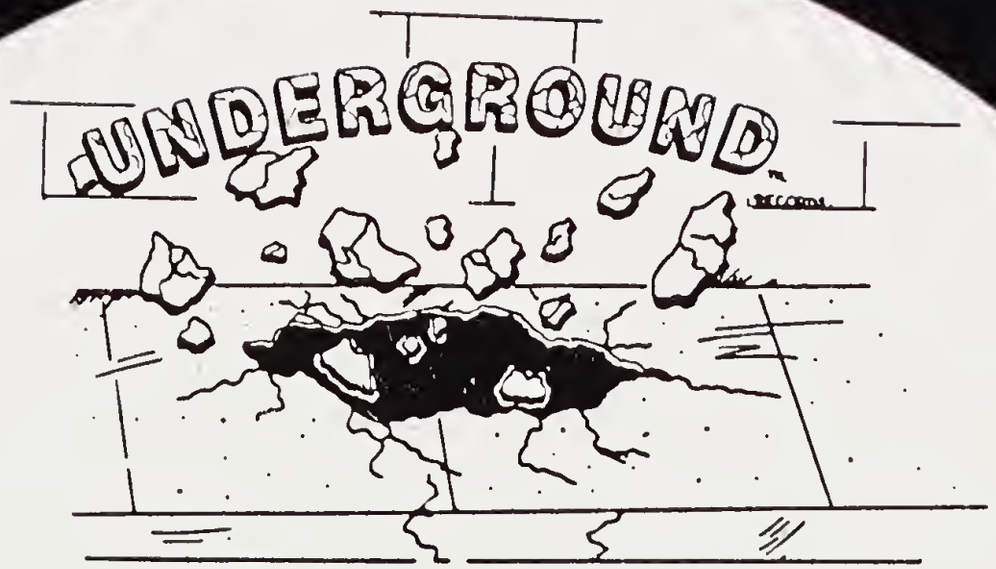
j - l. run time 668. sabam tm



E. S. P.

UN 123
33 1 / 3 RPM
Popstar, BMI

Produced by:
E.S.P.,
Tommy Thumbs,
and Danny Kris

LET'S MOVE

SIDE UP
1. Radio Mix
2. Thumbs Mix
   Mixed by Tommy Thumbs

SIDE DOWN
1. Chicago House Mix
2. Whopstramental
   Mixed by Danny Kris

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UNDERGROUND™

Paul Winley RECORDS

CYMANDE

ARRIVAL

Produced By
PATRICK PATTERSON
Executive Producer
PAUL WINLEY

PWLP 141 A
33 1/3 RPM
Side One

1. **What's the Word — Good Times**
   P. Patterson — T. White 7:33
2. **Living For Your Love**
   P. Patterson — S. Scipio 5:24
3. **Sweet Talk**
   P. Patterson — S. Scipio 6:18
4. **Let Me Be the One**
   P. Patterson — S. Scipio 4:22

All Tunes Published by NINNY PUBL. B.M.I.

℗ © 1981 Paul Winley Record Corp.

Paul Winley RECORDS

CYMANDE

ARRIVAL

Produced By
PATRICK PATTERSON
Executive Producer
PAUL WINLEY

PWLP 141 B
33 1/3 RPM
Side Two

1. **Since You've Been Gone**
   P. Patterson — S. Scipio 5:07
2. **You Won't Feel So Proud**
   T. White 4:26
3. **Being With You**
   P. Patterson — S. Scipio 3:34
4. **It's Magic**
   P. Patterson — S. Scipio 3:34

All Tunes Published by NINNY PUBL. B.M.I.

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UNRULY
RECORDS
2000
STEREO
33 1/3
UR-120
KRAZY B.
THIS SIDE: 1. JIBBERISH 4:15
2. GO 4:23
3. JAY'S BOUNCE 3:28
ALL TRACKS PRODUCED BY KRAZY B.
UNRULY RECORDS - DIRECT DRIVE RECORD POOL - UNRULY RECORDS - DIRECT DRIVE RECORD POOL

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KRAZY B.

THIS SIDE: 1. POP CLUB 5:12
2. HAND CLAP 3:28
3. 'BOUT IT THUGS 3:32 ^

ALL TRACKS PRODUCED BY KRAZY B.
^ FEATURING VOCALS BY IAN SMITH

DESIGN AND LAY OUT BY 50-FIFTY DESIGNS

Quiet Records

presents

K.W. Griff

Side A

Dist. by: Quiet Records

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For more information contact
D.J. Patrick at 44-386-7294 or
djpatrick@myvzw.com

Big Dummy
Move It 2002
Rat Patrol

All tracks produced and mixed by: K.W. Griff
All tracks E.Q. by: D.J. Patrick
All tracks E.Q. at Quiet Studio
Executive Producer: Patrick McDonald

QR-038

Quiet Records

presents

D.J. Tameil vs. D.J. Patrick

Side B

Dist. by: Quiet Records

© ℗ Quiet Man Production

For more information contact
D.J. Patrick at 44-386-7294 or
djpatrick@myvzw.com

My Neck My Back *(Main)*

My Neck My Back *(Radio)*

One, Two *(RMX)*

Track One and Two produced and mixed by: D.J. Tameil
Track Three produced and mixed by: D.J. Patrick
All tracks E.Q. by: D.J. Patrick
All tracks E.Q. at Quiet Studio
Executive Producer: Patrick McDonald

QR-038

ABILITY DEVELOPMENT

RECITAL FAVORITES

Valery Lloyd-Watts, Piano

1. Twinkle, Twinkle, Little Star Variations—Shinich; Suzuki 2:52
2. Lightly Row—Folk Song :30
3. The Honeybee—Folk Song :16
4. Cuckoo—Folk Song :20
5. Lightly Row (2nd version)—Folk Song :28

SZ-511 Side A

STEREO

6. French Children's Song—Folk Song :36
7. London Bridge—Folk Song :12
8. Mary Had a Little Lamb—Folk Song :12
9. Go Tell Aunt Rhody—Folk Song :32
10. Clair de Lune—Lully :27
11. Long Long Ago—Bayly :44
12. Little Playmates—F.X. Chwatal :30
13. Chant Arabe—Anon :47
14. Allegretto 1—C. Czerny 1:00
15. Adieu—Folk Song :22
16. Allegretto 2—C. Czerny :38
17. Christmas Day Berrels—T. Dutton :34
18. Allegro—S. Suzuki :30
19. Musette—Anon 1:03

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ABILITY DEVELOPMENT

RECITAL FAVORITES

Valery Lloyd-Watts, Piano

1. Ecossaise—J.N. Hummel :43
2. A Short Story—H. Lichner :52
3. The Happy Farmer—R. Schumann :49
4. Minuet 1—J.S. Bach 1:19

SZ-511 Side B

STEREO

5. Minuet 2—J.S. Bach 1:58
6. Minuet 3—J.S. Bach 1:37
7. Minuet in G minor—J.S. Bach :55
8. Cradle Song—C.M. von Weber :36
9. Minuet—W.A. Mozart :52
10. Arietta—W.A. Mozart 1:25
11. Melody—R. Schumann 1:02
12. Sonatina—L. van Beethoven
    Moderato 1:31
    Romance 2:15

Recorded January 19, 1978

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SIDE 1 DOCUMENTS

★ 1. John C. Calhoun's Speech
★ 2. The Fugitive Slave Act
★ 3. Ralph Waldo Emerson's *Journals*
★ 4. Jenny Lind's Letter
★ 5. Ben Holladay's Account of Robbery
★ 6. McGuffey's *Eclectic First Reader*
★ 7. Harriet Beecher Stowe's *Uncle Tom's Cabin*
★ 8. Abraham Lincoln's Speech
★ 9. Abraham Lincoln's Speech

THE LIFE HISTORY OF THE UNITED STATES Record 5: 1849-1865

The Sounds of History

THE UNION SUNDERED

MONAURAL 33⅓ rpm

★ 10. Stephen Douglas' Speech
★ 11. John Brown's Address to the Court
★ 12. Louis T. Wigfall's Speech
★ 13. Abraham Lincoln's Inaugural Address
★ 14. Jefferson Davis' Inaugural Address
★ 15. Mary A. Livermore's *My Story of the War*
★ 16. Abraham Lincoln's Letter
★ 17. John de Forest's "Forced Marches"
★ 18. Chauncey H. Cooke's Letter
★ 19. Robert E. Lee's Letter

SIDE 2—MUSIC OF
THE CIVIL WAR HOME FRONT

★ *1.* Dixie *and* The Bonnie Blue Flag
★ *2.* The Southern Girl
★ *3.* Follow the Drinking Gourd
★ *4.* The Lonesome Valley
★ *5.* Tenting on the Old Camp Ground

THE LIFE HISTORY OF THE UNITED STATES *Record 5: 1849-1865*

The Sounds of History

THE UNION SUNDERED

MONAURAL 33⅓ rpm

★ *6.* Beautiful River
★ *7.* Listen to the Mockingbird
★ *8.* Roll, Jordan, Roll
★ *9.* Rally Round the Cause, Boys
★ *10.* Amazing Grace
★ *11.* We are Coming, Father Abra'am

Virgil Thomson—Music Editor

GEMINI RECORDS

"GOOD MISCHIEF"

Songs and Dances for Children

Gemini - Sandor and Laszlo Slomovits

Side One
GR 1001

33 1/3 RPM
209045XA

1. THE MARVELOUS TOY - Tom Paxton 3:01
   © Cherry Lane Music
2. I'M GONNA TELL - Rosalie Sorrels 3:20
   © Grimes Creek Music Co.
3. A PLACE IN THE CHOIR - Bill Staines 3:08
   ©1978 Mineral River Music
4. ZUM GALI GALI - Traditional Israeli 1:36
5. OH HOW LOVELY - Traditional European 1:36
6. LUNCH - ©1982 Sandor Slomovits 2:00
7. AIKEN DRUM - Traditional Scottish 3:13

GEMINI RECORDS

"GOOD MISCHIEF"

Songs and Dances for Children

Gemini - Sandor and Laszlo Slomovits

Side Two
GR 1001

33 1/3 RPM
209045XB

1. FIDDLESTICKS/LIMBERJACK 2:56
   © 1978 Laszlo Slomovits
2. MERRILY KISS THE QUAKER'S WIFE/
   HASTE TO THE WEDDING 2:15
   Traditional Irish Jig
3. THE HALTING MARCH 2:48 Traditional Irish
4. WESTPHALIA WALTZ 2:55
   Traditional French-Canadian
5. LASZLO'S REEL 1:39
   ©1978 Laszlo SLomovits
6. OVER THE HILLS 2:36
   Traditional Irish Air
7. SIMEN TOV 3:46
   Traditional Hebrew

ARCANO RECORDS

Lado **A** Estereo

DKL1-3397 (DKL1-3397 A)

DANZAS

MARCO ANTONIO MUÑIZ

1 SUEÑO DE AMOR (J. Morel Campos)*
2 RECUERDOS DE BORINQUEN
(Luis R. Miranda)**

3 NO ME TOQUES (J. Morel Campos) *
4 BAJO LA SOMBRA DE UN PINO
(Juan F. Acosta)***
5 FLOR DE MIS AMORES (Lito Peña)****

MARCO ANTONIO MUÑIZ
*Arreglo y Dirección: Angel "Cucco" Peña;
**Arreglo y Dirección: Johnny López R.;
***Arreglo y Dirección: Raymond Torres;
****Arreglo y Dirección: Lito Peña
(Grabado en Puerto Rico)

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ARCANO RECORDS

Lado **B** Estereo

DKL1-3397 (DKL1-3397 B)

DANZAS

MARCO ANTONIO MUÑIZ

1 MIS AMORES (Simón Madera)*
2 FELICES DIAS (Juan Morel Campos)**

3 ALONDRAS EN EL BOSQUE (Carlos Padilla)***
4 AMOR BENDITO (Rios Ovalle)**
5 SARA (Angel Mislán) ****

MARCO ANTONIO MUÑIZ
*Arreglos y Dirección: Raymond Torres;
**Arreglos y Dirección: Lito Peña; ***Arreglos y Dirección: Angel "Cucco" Peña;
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ST 33

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Arnold Schönberg
Gurrelieder
I. Teil; Orchestervorspiel
Nun dämpft die Dämmrung jeden Ton
Eva-Maria Bundschuh, Sopran
Manfred Jung, Tenor
Dresdner Philharmonie und Mitglieder
des Rundfunk-Sinfonie-Orchesters Leipzig
Dirigent: Herbert Kegel

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Arnold Schönberg

Gurrelieder

I. Teil (Fortsetzung)
Mein Haupt wiegt sich auf lebenden Wogen

Orchesterzwischenspiel

Eva-Maria Bundschuh, Sopran
Manfred Jung, Tenor

Dresdner Philharmonie und Mitglieder
des Rundfunk-Sinfonie-Orchesters Leipzig

Dirigent: Herbert Kegel

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Arnold Schönberg

Gurrelieder

I. Teil (Schluß) Tauben von Gurre
II. Teil: Herrgott, weißt Du, was Du tatest
III. Teil (Anfang) Die wilde Jagd

Rosemarie Lang, Alt; Manfred Jung, Tenor
Ulric Cold, Baß
Rundfunkchöre Berlin und Leipzig
Prager Männerchor
Dresdner Philharmonie und Mitglieder
des Rundfunk-Sinfonie-Orchesters Leipzig
Dirigent: Herbert Kegel

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ST 33

Seite 4
7 29 112

Arnold Schönberg

Gurrelieder

III. Teil (Fortsetzung)
Die wilde Jagd
Des Sommerwindes wilde Jagd

Manfred Jung, Wolf Appel, Tenor
Gert Westphal, Sprecher

Rundfunkchöre Berlin und Leipzig
Prager Männerchor
Dresdner Philharmonie und Mitglieder
des Rundfunk-Sinfonie-Orchesters Leipzig
Dirigent: Herbert Kegel

ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN · NICHT GENEHMIGTE ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND SENDUNG VERBOTEN

ARNOLD SCHOENBERG
Five Pieces for Orchestra, Op. 16

SIDE ONE
D-79001-A

STEREO
(SP)

1. Vorgefühle (Premonitions) 2:03
2. Vergangenes (Yesteryears) 4:42
3. Sommermorgen an einem See (Farben) (Summer Morning by a Lake) (Colors) 3:55
4. Peripetie (Peripetia) 1:57
5. Das Obligate Rezitativ (The Obligatory Recitative) 3:38

LOS ANGELES CHAMBER ORCHESTRA
GERARD SCHWARZ, conductor

℗ 1980 Elektra/Asylum/Nonesuch Records

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ARNOLD SCHOENBERG
Chamber Symphony No. 1, Op. 9

SIDE TWO
D-79001-B

STEREO
20:01
(SP)

LOS ANGELES CHAMBER ORCHESTRA
GERARD SCHWARZ, conductor

℗ 1980 Elektra/Asylum/Nonesuch Records

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THE BABY RECORD

Bob McGrath/Katharine Smithrim

BOUNCING RHYMES Ride Baby Ride; Mother and Father and Uncle John; To Market, To Market; This Is The Way The Ladies Ride; Baby A Go Go.
FINGER AND TOE PLAYS This Little Pig Goes To Market; Round and Round The Garden; There Are Baby's Fingers; Slowly, Slowly; Let's Go To The Woods; Come A look A See.
ACTION RHYMES Riding On My Pony; Pop Goes The Weasel; Humpty Dumpty; 1,2,3, Baby's On My Knee.
INSTRUMENT PLAY Drums: Listen To My Drums; Baa Baa Black Sheep. Shakers: Hey Diddle Diddle; Shakers Away.
Bells: Ride A Cock Horse To Bamberry Cross.
SONGS Head And Shoulders; As I Was Walking To Town One Day.
LULLABIES Baa Baa Black Sheep (Different Version); Starlight, Starbright.
The Baby Record was conceived by Katharine Smithrim and Bill Usher as an adaptation of Katharine's "Music With Your Baby" classes.

SIDE #1
KRL 1007

Produced and Recorded by Bill Usher
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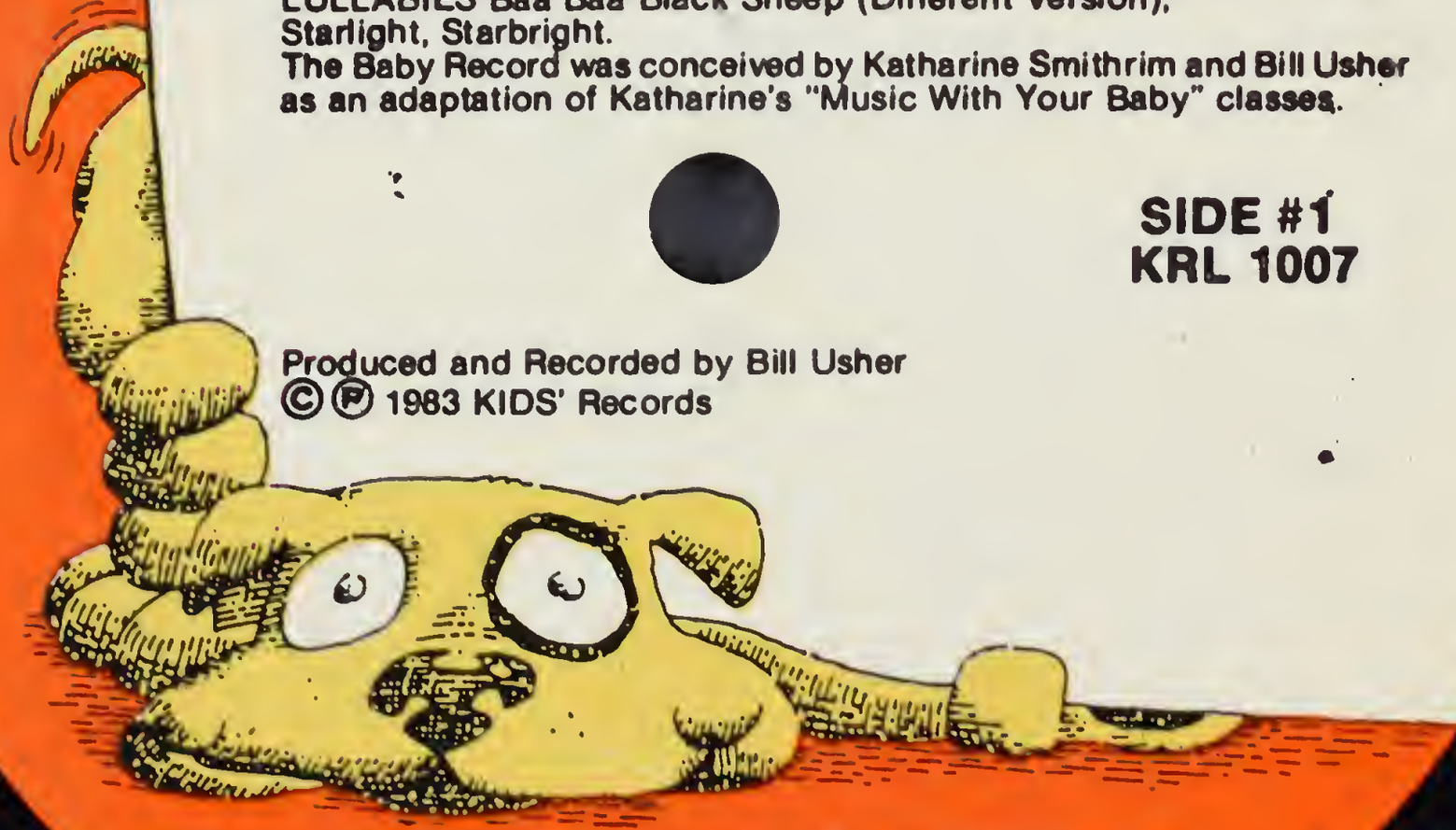

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THE BABY RECORD

Bob McGrath/Katharine Smithrim

BOUNCING RHYMES Tommy O'Flynn; Rickety, Rickety, Rocking Horse; Captain Go Side Track Your Train.
FINGER AND TOE PLAYS There Was A Little Man; Shoe The Old Horse; This Little Pig Had A Rub, A Dub Dub; This Little Baby.
ACTION RHYMES One Is A Giant; Clap Your Hands Little Sally; Ring Around The Rosie; Row, Row, Row Your Boat.
INSTRUMENT PLAY Drums: I Can Play My Drum; Fee Fie Foe Fum. Sticks; Jack Be Nimble; 1,2 Buckle My Shoe.
Bells: 1,2,3,4 Jingle At The Cottage Door; Bell Horses.
SONGS Let's Tap Our Legs Together; Rain Is Falling Down-Splash!
LULLABIES Sleep My Babe; What'll I Do With My Baby-O?
The Baby Record was conceived by Katharine Smithrim and Bill Usher as an adaptation of Katharine's "Music With Your Baby" classes.

SIDE #2
KRL 1007

Produced and Recorded by Bill Usher
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—HIS LOVE . . . REACHING—
(A Celebration Of God's Gift)

Words and Music by Ronn Huff and Bill & Gloria Gaither
With Choirs, Orchestra and Soloists Arranged and
Conducted by Ronn Huff

PARAGON

℗ PARAGON

PR 45001
Side One

1. Invocation O COME TO MY HEART, LORD JESUS
Elliott/Matthews/3:00-Solo: Dave Boyer
2. Festival of Christmas Hymns (Processional)-5:10
GOOD CHRISTIAN MEN, REJOICE!/Old German Melody
ANGELS, FROM THE REALMS OF GLORY/Montgomery/
Old French Tune
FOR UNTO US A CHILD IS BORN/Handel
O COME ALL YE FAITHFUL/18th Century Latin Hymn
JOY TO THE WORLD/Watts
3. HALLELUJAH TO THE NEW BORN KING/
MacKenzie/Paragon/ASCAP/1:35
4. O LITTLE TOWN OF BETHLEHEM/
Brooks/Redner/3:20
O COME TO MY HEART, LORD JESUS (Reprise)/
Elliott/Matthews-Solos: Ronn Huff & Sharalee Lucas
5. WHAT DID YOU SAY WAS THE BABY'S NAME?/
Gaither/Gaither/ASCAP/4:40
6. NARRATION: Ronn Huff & Gloria Gaither/2:23
Produced by: Bob MacKenzie & Ronn Huff

PARAGON—803 18th Ave. S., Nashville, Tenn.—Distributed by WORD, INC., Waco Texas

—HIS LOVE . . . REACHING—
(A Celebration Of God's Gift)

Words & Music by Ronn Huff and Bill & Gloria Gaither
With Choirs, Orchestra and Soloists Arranged and
Conducted by Ronn Huff

PARAGON

℗ PARAGON

PR 45001
Side Two

1. NARRATION: Ronn Huff, Gloria Gaither and Bill Gaither/3:17
2. REACHING/Gaither/Gaither/ASCAP/3:48
Solo: Dave Boyer
3. REDEEMING LOVE/Gaither/Gaither/ASCAP/4:36
THOU ART WORTHY/Huff/JoySong/SESAC
Solo: Dave Boyer
4. SEVEN PRAYERS/Gaither/Gaither/ASCAP/8:37
JESUS, WE JUST WANT TO THANK YOU/
Gaither/Gaither/ASCAP
O COME ALL YE FAITHFUL/18th Century Latin Hymn
FOR UNTO US A CHILD IS BORN/Handel
THOU ART WORTHY (Reprise)/Huff/JoySong/SESAC
5. JESUS, WE JUST WANT TO THANK YOU/
Gaither/Gaither/ASCAP/3:43

Produced by Bob MacKenzie & Ronn Huff

PARAGON—803 18th Ave. S., Nashville, Tenn.—Distributed by WORD, INC., Waco Texas

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

Swiss Folk Music XI
Historic Folk Songs

Programme No.56 (Music Selections)

+ML+ STEREO 33⅓

MH 56-MS
3135

© P SBC

1. Stets in Trure mues i läbe 2:32
2. Acht Berner Schnider 2:40
3. Potz Marter, Kyeri, Velte 2:52
4. Tannhuser 3:22
5. 's Schötzerschmied-Anneli 3:55
6. Wie mache's dänn die Zimmerlüt 2:45

Sung by H.P.Treichler

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

Swiss Folk Music X

Stringed Instruments: Zither and Hackbrett

Programme No.55 (Music Selections)

+ML+ STEREO 33⅓

MH 55 -MS
3134

© P SBC

1. 's Munotglöggli 1:05
2. Luzerner Tanzlied 1:47
3. Muotathaler Tanz 1:41
4. Vaters Jödeliwalzer 1:58
5. Vaters Polka 1:05
6. Chrüzeggler Naturjodel 1:59
7. Mys Gygali 2:08
8. Ueberliefertes Zäuerli 1:36
9. Wälzerli 1:28
10. Mazurka 1:44
11. Dr Walpeni-Marsch 1:36
12. 's Heimfahri 2:42

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

SBC

European & Overseas Services
- Transcriptions -

ML | MONO 33⅓

MH 56
3137

Swiss Folk Music XI
Historic Folk Songs

Sung and presented by H.P. Treichler

Programme No.56

Complete broadcast

25:40

Non-commercial recording - Not for sale

© P SBC

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

+ML+ MONO 33⅓

MH 55
3136

Swiss Folk Music X
Stringed Instruments
Zither and Hackbrett

Programme No.55

Complete broadcast

24:53

Non-commercial recording - Not for sale

© P SBC

abc Songbird™

"WORK WHILE IT'S DAY"

EUGENE WILLIAMS AND SISTER LEE IDA BROWN AND THE HOUSTON INTERDENOMINATIONAL CHOIR

SIDE A
STEREO

SBLP-262
(SBLP-262-A)

1. LORD GRANT ME THE DIVINE SERENITY (E. Williams) 2:02
2. BEHOLD I STAND AT THE DOOR AND KNOCK (E. Williams) 3:03
3. WAKE UP, STIR UP, MOVE UP (E. Williams / L. B. Hill) 3:44
4. ALL OF THESE THINGS (J. Cleveland) Savoy Music Co. (BMI) 4:03
5. WORK WHILE IT'S DAY (E. Williams) 3:51

All songs published by Lion Pub. Co., Inc., a div. of ABC / Dunhill Music Co., Inc., (BMI) except band 4.
PRODUCED & ARRANGED BY EUGENE WILLIAMS
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abc Songbird™

"WORK WHILE IT'S DAY"

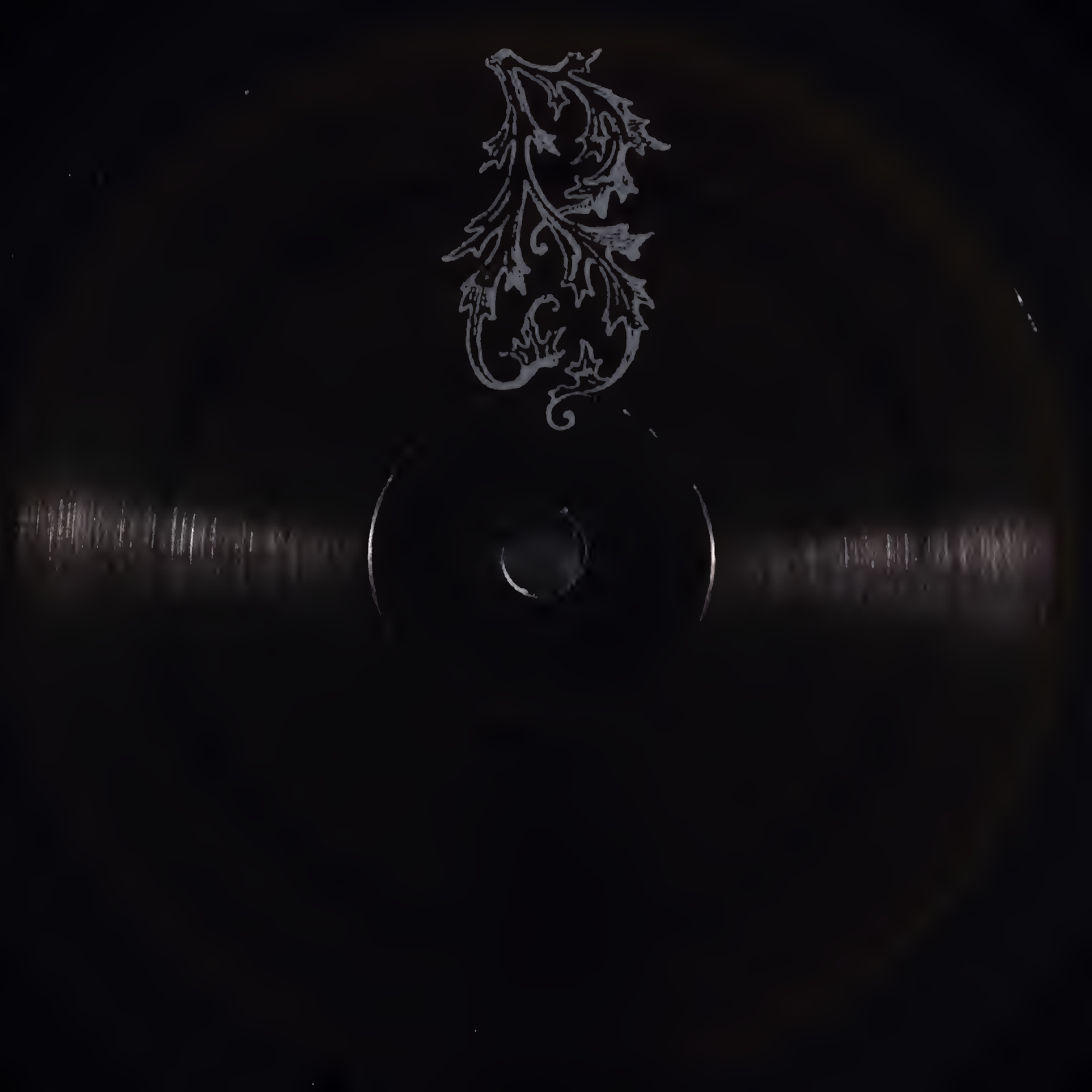
EUGENE WILLIAMS AND SISTER LEE IDA BROWN AND THE HOUSTON INTERDENOMINATIONAL CHOIR

SIDE B
STEREO

SBLP-262
(SBLP-262-B)

1. EVEN ME (PD - Adapt. E. Williams) 5:47
2. SEND IT ON DOWN (E. Williams) 3:40
3. JUST HAVING THE LORD IN MY LIFE (B. Gilliam / E. Williams) 2:46
4. TAKE MY HANDS PRECIOUS LORD (PD - Adapt. E. Williams) 5:39

All songs published by Lion Pub. Co., Inc.,
a div. of ABC / Dunhill Music Co., Inc. (BMI)
PRODUCED & ARRANGED BY EUGENE WILLIAMS
℗ 1975, ABC Records, Inc.



Graduation Music

Circle
County

Melanie Records

MMF 4611
Side A
33⅓ RPM
STEREO

Produced by
Charles T. Flood
W. Stan Hunter
Carlos Jenkins

1. MY REDEEMER LIVES 3:40
W. Stan Hunter

2. I KNOW MY JESUS LOVES ME ... 3:49
W. Stan Hunter

3. WE ARE ALL BROTHERS 3:49
W. Stan Hunter

4. IN THE EYES OF THE LORD 2:00
W. Stan Hunter

Mari Melanie Pub. Co., Inc.
ASCAP
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Dist. by Melanie, Inc., 160 Forster Ave., Mt. Vernon, New York 10522 • (914) 667-2466 • (609) 641-1593

Melanie Records

MMF 4611
Side B
33⅓ RPM
STEREO

Produced by
Charles T. Flood
W. Stan Hunter
Carlos Jenkins

1. THE COURIER 2:40
W. Stan Hunter

2. I LOVE MY JESUS 2:50
W. Stan Hunter, L. Jones

3. MAKE A WISH 4:28
W. Stan Hunter, L. Jones

4. I WANT YOU TO HEAR THIS ... 2:50
W. Stan Hunter

Mari Melanie Pub. Co., Inc.
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DANNY WILLIAMS

SIDE 1

UAL 3493 A

"MAGIC TOWN"

1. MAGIC TOWN
2. DON'T JUST STAND THERE
3. I CAN'T BELIEVE I'M LOSING YOU
4. AND SO WE MEET AGAIN
5. IT'S NOT FOR ME TO SAY

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U. S. A.

DANNY WILLIAMS

SIDE 2

UAL 3493 B

"MAGIC TOWN"

1. BLUE ON WHITE
2. VIOLETS FOR YOUR FURS
3. NINA NEVER KNEW
4. ONLY LOVE
5. NOW AND THEN

HIGH FIDELITY

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U. S. A.

Gospel

AIR RECORDS & TAPES

"JESUS TO ME"

REV. DON DEGRATE & THE DEGRATE DELEGATION

SIDE A

AIR 10087

1. JESUS TO ME 3:34
(Rev. Don DeGrate & Stan Harper) IAM Publishing
2. NOTHING TOO HARD FOR GOD 3:53
(Rev. Don DeGrate & Stan Harper) IAM Publishing
3. WORK IT OUT FOR ME LORD 3:49
(Rev. Don DeGrate & Stan Harper) IAM Publishing
4. LORD, I NEED YOU 4:33
(Rev. Don DeGrate & Stan Harper) IAM Publishing
5. THE GREATEST NAME 3:46
(Rev. Don DeGrate & Stan Harper) IAM Publishing

© 1984 Published International Atlanta Music Company, BMI
℗ 1984 Atlanta International Record Co., Inc.

Manufactured by Atlanta International Record Co., Inc. 881 Memorial Drive S.E., Atlanta, GA 30316

Gospel

AIR RECORDS & TAPES

"JESUS TO ME"

REV. DON DEGRATE & THE DEGRATE DELEGATION

SIDE B

AIR 10087

1. BEULAH LAND 7:10
(Squire Parsons) Kingsmen Music
2. MUCH BETTER OFF 2:59
(Rev. Don DeGrate & Stan Harper) IAM Publishing
3. I KNOW WHO JESUS IS 4:51
(Rev. Don DeGrate & Stan Harper) IAM Publishing
4. I AM THE LORD THAT HEALETH THEE 4:40
(Rev. Don DeGrate & Stan Harper) IAM Publishing

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THE FORDHAM FAMILY
EVERY WORD OF GOD IS PURE

SB-0006
SIDE A
STEREO
(VPAG-SB-0006-A)

Produced By:
Jackson Southernaires
For Southern Breeze
Records

1. **EVERY WORD OF GOD IS PURE**
(Southernair Music BMI)
2. **OH YES I WANT TO GO**
(Southernair Music BMI)
3. **THERE IS NO WAY**
(Southernair Music BMI)
4. **POWER**
(Southernair Music BMI)

SOUTHERN BREEZE RECORDS, 406 W. PASCAGOULA ST., JACKSON, MS 39203

THE FORDHAM FAMILY
EVERY WORD OF GOD IS PURE

SB-0006
SIDE B
STEREO
(VPAG-SB-0006-B)

Produced By:
Jackson Southernaires
For Southern Breeze
Records

1. I WANT TO BE YOUR DISCIPLE
(Southernair Music BMI)
2. IS IT WORTH IT
(Southernair Music BMI)
3. I'VE BEEN CHANGED
(Southernair Music BMI)
4. PRECIOUS LORD
(PD)

SOUTHERN BREEZE RECORDS, 406 W. PASCAGOULA ST., JACKSON, MS 39203

Connecticut Mass Choir

(Gospel Music Workshop of America)

Songs of Praise

33 1/3 RPM

℗ 1990 Gospel World of EG Records

STEREO

SIDE **A**

GWER-1LP

1. Preachers, Keep On Preaching
2. Old Time Religion
3. When We All Get To Heaven
4. Reprise (When We All Get To Heaven)
5. Oh Lord I Love You

℗ 1990 Gospel World of EG Records, 231 Florida Ave., N.W., Washington, D.C. 20001 • (202) 234-1500

Songs Published through SESAC

Connecticut Mass Choir

(Gospel Music Workshop of America)

Songs of Praise

33 1/3 RPM

℗ 1990 Gospel World of EG Records

STEREO

SIDE B

GWER-1LP

1. Psalms 27
(Connecticut Mass Youth Choir, GMWA)
2. The Blood Of Jesus
3. Reprise (The Blood Of Jesus)
4. Songs Of Praise
5. I Want To Be Ready
6. When The War Is Over

Songs Published through SESAC

℗ 1990 Gospel World of EG Records, 231 Florida Ave., N.W., Washington, D.C. 20001 • (202) 234-1500

O.F.C.

Side 1
Stereo
℗ O.F.C. Ministries

OFC - 42381 - A
33 1/3 RPM

1. **WE SHALL OVERCOME** (P. Scott) **3:51**
Lead: P. Scott, C. Bolden, L. Jones
2. **I AM PERSUADED** (P.Scott) **5:39**
Lead: B. Gaines, C. Bolden
3. **WHAT ABOUT YOU?** (P. Scott) **3:28**
Lead: L. Fuller
4. **WHEN I GET INSIDE THE GATE** (B. Maddred) **4:05**
Arranged by: R.E. Green
Solo: G. Green

OUTREACH FOR CHRIST MINISTRIES
938 Broadway - Camden, N.J. 08103
609-964-5443

Recorded & Mastered at Virtue Studios 1618 N. Broad St., Phila., Pa.

O.F.C.

SIDE 2
℗ O.F.C. Ministries
Recorded
by O.F.C.

OFC - 42381 - B
33 1/3 RPM

Lord, Do It Again - 18:00
Text: Isaiah 64:1
Pastor Joseph Scott, Jr.
Pastor St. James Apostolic Temple

OUTREACH FOR CHRIST MINISTRIES
938 Broadway - Camden, N.J. 08103
609-964-5443

SENOJ
Records
LONG PLAY 33 1/3

Oznos Music (BMI)
℗1978 Alonzo Jones
S-999-12 thru 15
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The Exciting
WONDERLITES
Al Jones, Producer
Side 1

1. We Need A Savior (5:13)
2. He Has Been (3:37)
3. Jesus Is Love (4:35)
4. One Step More (5:21)
(Jones) Jackson (Chief Overseer)

SENOJ RECORDS, 294 ATLANTIC AVE., LONG BRANCH, N. J.

SENO J
Records
LONG PLAY 33 1/3

Oznos Music (BMI)
℗1978 Alonzo Jones
S-999-16 thru 19
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The Exciting
WONDERLITES
Al Jones, Producer
Side 2

1. This We Ask Lord (3:57)
2. I've Made A Change (3:38)
(Alonzo Jones)
3. It's Real It's Real (4:37)
4. I Love You Jesus (7:27)

SENOJ RECORDS, 294 ATLANTIC AVE., LONG BRANCH, N. J.

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MAD *featuring* RUDY

47544-0

909 MUSIC *Group*

"You Can Get It"

SIDE A

1. RADIO MIX
2. RADIO REMIX

SIDE B

1. STREET MIX
2. STREET REMIX

WRITTEN BY: C. BURNETTE/R. LEEPER JR. • PRODUCED BY: MAD OF MAD MAC PRODUCTIONS • VOCALS BY: RUDY LEEPER JR. • ADDITIONAL VOCAL: TRACY LAWRENCE • GUITAR BY: CARL LESTER • RAP BY: DA GREEN LAND ## • SPECIAL APPEARANCE ON (REMIX) BY # "ESSENCE" OF MAD MAC PRODUCTION./ "DUCK" OF D.R.T. PRODUCTION./ "SEANY POO" AND "LIL ROC" OF DISORGANIZE UNION. • CUTS BY: D.J. WILL • RECORDED AND MIXED BY MAD AT MADTOWN STUDIOS, RICHMO[illegible]VA/ ROBERT ULSH AT MASTER SOUND, VA BEACH, VA AND [illegible] AT MONTANA STUDIOS BY GRANT RUTLEDGE, RICHMOND, VA • MASTERED BY: JONATHAN WYNER AT M WORKS, CAMBRIDGE, MA • EXECUTIVE PRODUCER: MAD TOWN ENTERTAINMENT • PUBLISHED BY: MAD MACADOSISH FUNK (BMI) • ART DIRECTION: REGINALD BOOKER & TORNADO DESIGN, RICHMOND, VA (804) 644-8345 • PHOTOGRAPHY: SANDRA SELLARS, (804) 644-0171 • MAD TOWN ENTERTAINMENT: 1-800-216-3109
E-MAIL: NINE09RCDS@aol.com

麗歌唱片

STEREO

最輕鬆輕音樂

輕音樂 PLS-2021-A

①ハイカラ節
②パイノパイノパイ
③はやふさの歌
④二人は若い
⑤宮さん宮さん
⑥誰か故郷を想わざる

内版台音字 麗歌唱片廠出品 第一一四号

麗歌唱片

Leico

STEREO

最輕鬆輕音樂

輕音樂 PLS-2021-B

①我心愛的人(戀人さん)
②いとしあの星
③北國の街
④アンコ岬
⑤ここに幸あり
⑥荒城の月

內版台音字

麗歌唱片廠出品

第一四号

中外唱片

RAMBLIN' ROSE

NAT "KING" COLE

爵士底音歌王「納金高」遺音

(第六集)

STEREO

SAL-1157-A

1. RAMBLIN' ROSE (野玫瑰)
2. WOLVERTON MOUNTAIN 烏弗頓山
3. TWILIGHT ON THE TRAIL 傍晚
4. I DON'T WANT IT THAT WAY 我不要等待
5. HE'LL HAVE TO GO 他一定要去
6. WHEN YOU'RE SMILING 回眸一笑時

中外唱片廠出品

內版合字第〇一九七号

北縣商甲字第五一一一号

中外唱片

RAMBLIN' ROSE

NAT "KING" COLE

爵士底音歌王「納金高」遺音

(第 六 集)

STEREO

SAL-1157-B

1. GOODNIGHT, IRENE, GOODNIGHT 愛蓮，晚安
2. YOUR CHEATIN' HEART 欺騙的心
3. ONE HAS MY NAME THE OTHER HAS MY HEART 他具我名他有我心
4. SKIP TO MY LOU 跳去找他
5. THE GOOD TIME 好時光
6. SING ANOTHER SONG 唱別的歌

內版台音字第〇一九七号

北縣商甲字第五二二一号

中外唱片廠出品

FELIPE
RECORD CO.

LUIS KALAFF
Y SUS ALEGRES DOMINICANOS
Los Reyes del Merengue

FELIPE-109-A

33⅓ RPM

QUIEN SERA—Merengue
LA PALOMA YA VOLO—Merengue
TU ME GUSTAS—Merengue
MARIA DOLORES—Salve
EL HIGO Y LA CIRUELA—Merengue

Y ISIDORO FLORES

FELIPE
RECORD CO.

LUIS KALAFF
Y SUS ALEGRES DOMINICANOS
Los Reyes del Merengue

FELIPE-109-B

33 1/3 RPM

LA PLANADORA—Merengue
LA TETERA—Merengue
HAY QUE GOZAR—Salve
MUJERCITA—Merengue
TRIGUENITA—Merengue

Y ISIDORO FLORES

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PHILIPS *Digital Classics*

R 125 059
422 064-1.1Y
MADE IN HOLLAND

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1

B.I.E.M. STEMRA

33 1/3
STEREO
Digital Recording

PHILIPS

LC 0305

Those Were The Days (2:58)
Never On Sunday (2:47)
More (3:31)
By The Time I Get To Phoenix (2:30)
The Girl From Ipanema (3:18)
Summer Of '42 (3:49)
(The Summer Knows)
Mack The Knife (3:10)
Where Is Your Heart (3:04)
Classical Gas (3:28)

John Williams and the
Boston Pops Orchestra

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℗1988

2

B.L.E.M. STEMRA

33 1/3
STEREO
Digital Recording

PHILIPS

LC 0305

Theme From **The Pink Panther** (3:12)
Ebb Tide (4:01)
Tijuana Taxi (2:47)
Days Of Wine And Roses (3:29)
Theme From **A Summer Place** (2:37)
Unchained Melody (3:38)
Ciribiribin (2:48)
Love Is A Many Splendored Thing (3:28)

John Williams and the
Boston Pops Orchestra

COLUMBIA MASTERWORKS

DEMONSTRATION
NOT FOR SALE

ENCORES

LAZAR BERMAN

M 34545
STEREO

SIDE 1
AL 34545
© 1978 CBS Inc.

1. RACHMANINOFF: PRELUDE IN C-SHARP MINOR, OP. 3 NO. 2 4:22
2. RACHMANINOFF: PRELUDE IN G MAJOR, OP. 32 3:30
3. RACHMANINOFF: PRELUDE IN G MINOR, OP. 23 3:59
4. SCRIABIN: ETUDE, OP. 8 NO. 11 4:36
5. SCRIABIN: ETUDE, OP. 8 NO. 12 2:19
6. KHACHATURIAN: TOCCATA 4:13
7. PROKOFIEV: MARCH FROM "LOVE FOR THREE ORANGES" 1:36

®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA MASTERWORKS

DEMONSTRATION
NOT FOR SALE

ENCORES

LAZAR BERMAN

M 34545
STEREO

SIDE 2
BL 34545
℗ 1978 CBS Inc.

1. BEETHOVEN-RACHMANINOFF: TURKISH MARCH FROM "THE RUINS OF ATHENS" 2:45
2. BEETHOVEN: MINUET IN G MAJOR 3:29
3. CHOPIN: ETUDE, OP. 25 NO. 7 5:41
4. SCHUBERT-LISZT: GRETCHEN AM SPINNRADE 4:41
5. SCHUBERT-LISZT: ERLKONIG 5:05
6. FALLA: RITUAL FIRE DANCE FROM "EL AMOR BRUJO" 3:35

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COLUMBIA

® "Columbia," Marcas Reg.

Bonus Record

MONO

4:38

45 RPM

DEMONSTRATION
NOT FOR SALE

BTS 37

ZIP 163106

℗ 1978 Melodiya

Publisher:
Public Domain

LAZAR BERMAN AT AGE 7

MOZART: FANTASIA IN D MINOR, K. 397

COLUMBIA

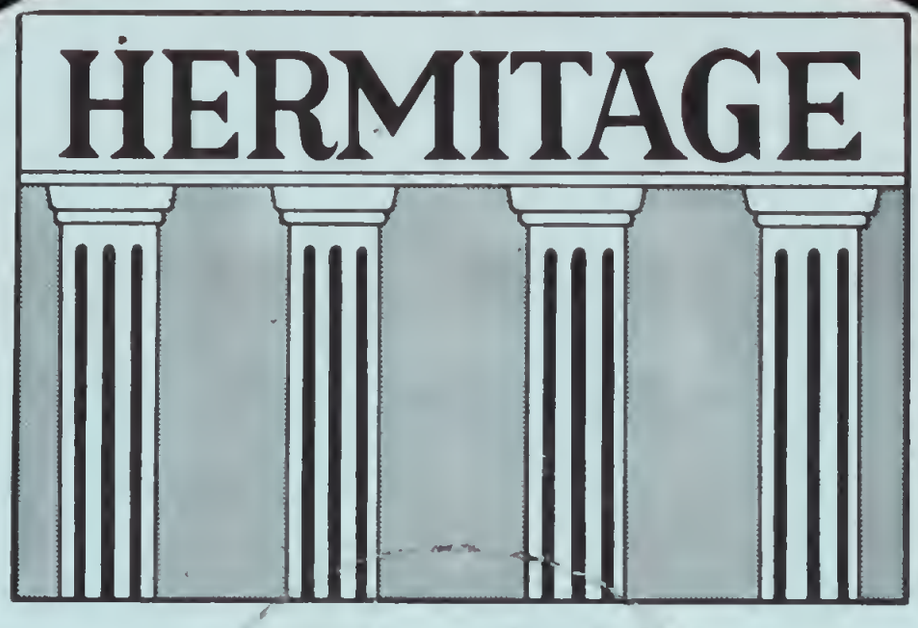
® "Columbia," Marcas Reg.

Bonus Record

45 RPM
DEMONSTRATION
NOT FOR SALE
BTS 37
ZIP 163107
℗ 1978 Melodiya
Publisher:
Public Domain

MONO
1:24

LAZAR BERMAN
AT AGE 7
BERMAN: MAZURKA



AFTER HOURS
WITH THE FABULOUS TRENIERS

SIDE 1 **33⅓ RPM**

ROCKING IS OUR BUSINESS
(Trenier)—Mobile Music—BMI

JAMBALAYA
(Williams)—Fred Rose Music—BMI

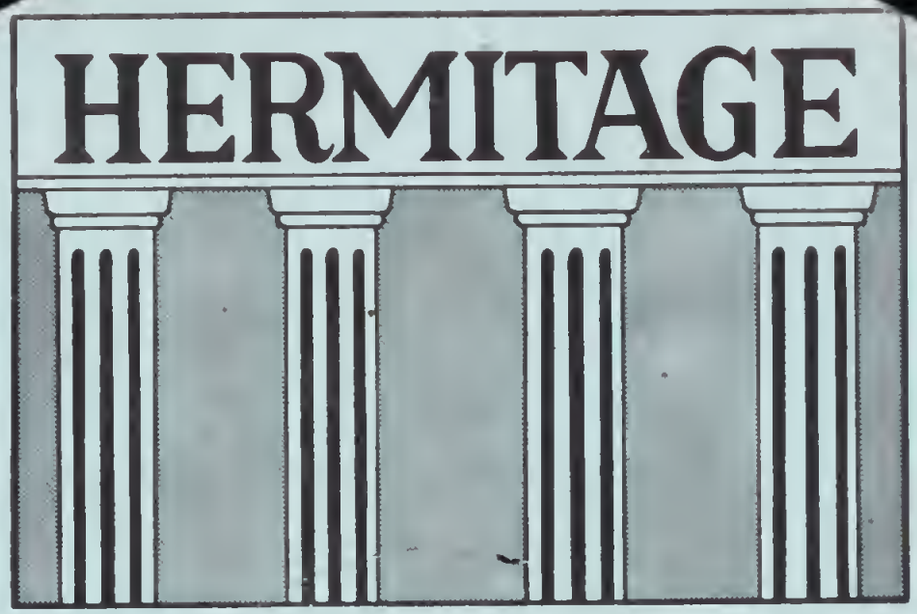
STELLA BY STARLIGHT
(Young & Washington)—Famous Music Co.—ASCAP

CHARMAINE
(Rapee & Pollack)—Miller Music Corp.—ASCAP

BALDHEAD
(Trenier)—Mobile Music—BMI

WHY
(Trenier)—Mobile Music—BMI

HERMITAGE PRODUCTIONS INC., 1719 West End Bldg., Nashville, Tenn.



AFTER HOURS
WITH THE FABULOUS TRENIERS

SIDE 2 **33⅓ RPM**

AFTER HOURS BOSSA NOVA
(Popular Music Co.)—ASCAP

PEOPLE WILL SAY WE'RE IN LOVE
(Rogers & Hammerstein, II)—Williamson Music, Inc.—ASCAP

SAN FRANCISCO
(Donaldson & Adamson)—Robbins Music Corp.—ASCAP

AROUND THE WORLD IN EIGHTY DAYS
(Adamson & Young)—Liza Music Corp.—ASCAP

LOVER COME BACK TO ME
(Romberg & Hammerstein, II)—Harms, Inc.—ASCAP

IN THE STILL OF THE NIGHT
(Carmichael & Trent)—Mills Music, Inc.—ASCAP

HERMITAGE PRODUCTIONS INC., 1719 West End Bldg., Nashville, Tenn.

NOTEBOOK RECORDS

CHIP MERGOTT
BRIDGES

LET ME GET STRUCK BY LIGHTING 3:44
GIRL ON THE HIGHWIRE 3:45
SHE'S A RIDE 3:40

SIDE
I

CM
1100

ROBERT JOHNSON 3:20
NOVEMBER 3:40

All songs written by Chip Mergott and
Published by CJC-Bridges Music (ASCAP)
Produced by David Spinozza &
Al Gordoni for Air Bourne

Ⓟ1985-CJC Management, Inc.

Notebook Records 100 Valley Road, Watchung, N.J. 07060

NOTEBOOK RECORDS

CHIP MERGOTT
BRIDGES

SIDE II

CM 1100

LOVE ON THE REBOUND 3:15
STARDUST DRIVE 3:20
THREE GAMBLERS 7:28
a. JAI LAI

b. BLACK BEAUTY
c. ONE EYED JACK
DON'T BURN THE BRIDGES 3:45

All songs written by Chip Mergott except "Don't Burn The Bridges" written by Alan LeBoeuf and Published by CJC-Bridges Music (ASCAP) and except "Love On The Rebound" written by Alan LeBoeuf and Chip Mergott and Published by Live Music (BMI)
Produced by David Spinozza & Al Gordoni for Air Bourne

Ⓟ1985-CJC Management, Inc.

Notebook Records 100 Valley Road, Watchung, N.J. 07060

Crisis Records

Songs Of
The U.S. ANTIWAR MOVEMENT

BILL FREDERICK

All Songs Composed by BILL FREDERICK
and Published by FUTURA MUSIC, ASCAP

LP-001
(WG-001)

33⅓ RPM
SIDE I

1. SHIP AHOY
2. EMPTY
3. THE DEAN RUSK SONG
4. HITLER AIN'T DEAD
5. JUST ANOTHER DAY
6. R. AND R.

Crisis Records

Songs Of
The U.S. ANTIWAR MOVEMENT

BILL FREDERICK

All Songs Composed by BILL FREDERICK
and Published by FUTURA MUSIC, ASCAP

LP-001
(WG-002)

33⅓ RPM
SIDE II

1. HANDS OFF
2. QUIET SOUND
3. AND FREEDOM TOO
4. EXPLOITATION BLUES
5. HEY, HEY L. B. J.
6. HOW FAR HAVE WE COME

M & M PRODUCTIONS

SIDE 1

33 1/3 RPM

1. I'VE GOTTA BE ME
   (W. Marx)
2. A CHANGE IS GONNA COME
   (S. Cooke)
3. SHAKE ME WAKE ME
   (B. Holland, E. Holland, L. Bozier)
4. SCARED OF LOVE
   (R. Martell)
5. FLOATER
   (R. Martell)
6. MALA FEMMENA
   (Toto)
7. GUAGLIONE
   (N. & G. Fanciulli)
8. MAMA
   (P. Brito, C.A. Bixio)

M & M PRODUCTIONS

SIDE 2

33 1/3 RPM

9. OUR DAY WILL COME
(B. Hilliard, M. Garson)
10. FEELINGS
(M. Albert)
11. FOX IN A BUSH
(M. Petrillo, A. Cifelli)
12. NIGHTS ON BROADWAY
(R. Gibb, M. Gibb, B Gibb)
13. MARIA
(L. Bernstein, S. Sondheim)
14. THIS IS MY LIFE
(B. Canfora, A. Amurri)
15. LA LA PEACE SONG
(J. Bristol)

Milestone

RECORDS

THE HOLLYWOOD SAXONS MEET THE PARDONS

THE HOLLYWOOD SAXONS

Long playing
Full fidelity

Side one
Mil-1000

1. IT'S YOU (Stan Beverly)
2. I'M YOUR MAN (Stan Beverly)
3. EVERYDAY'S A HOLIDAY (Stan Beverly)
4. L.A. LOVER (Stan Beverly)
5. IS IT TRUE (Motola-Orwig-Lewis)
6. ROCK AND ROLL SHOW (Motola-Orwig-Lewis)
7. YES IT'S TRUE (Stan Beverly-C. Taggert)
8. DIAMONDS (Stan Beverly)
9. TROUBLE, TROUBLE (Stan Beverly-C. Taggert)

Milestone RECORDS ®

THE PARADONS MEET THE HOLLYWOOD SAXONS

THE PARADONS

Long playing
Full fidelity

Side two
Mil-1000

1. DIAMONDS AND PEARLS (West Tyler)
2. I WANT LOVE (West Tyler)
3. TAKE ALL OF ME (Tyler-Weldon-Powers-Myers)
4. SO FINE, SO FINE, SO FINE (Tyler-Weldon-Powers-Myers)
5. I HAD A DREAM (Tyler-Weldon-Powers-Myers)
6. NEVER, NEVER, NEVER (Tyler-Weldon-Powers-Myers)
7. BELLS RING (Tyler-Weldon-Powers-Myers)
8. NEVER AGAIN (E. Scott)
9. THIS IS LOVE (E. Scott)
10. PLEASE TELL ME (Tyler-Weldon-Myers-Powers)

tender

Distributed Exclusively by Dot Records

THE SHIELDS MEET THE PENTAGONS

THE SHIELDS

1. **YOU CHEATED** (Don Burch)
2. **THAT'S THE WAY IT'S GONNA BE** (G. Motola-Hal Winn)

Long playing
Full fidelity

Side one
Ten-1000

3. **I'M SORRY** (G. Motola-E. Brandt)
4. **NATURE BOY** (Eden Ahbez)
5. **PLAY THE GAME FAIR** (J. Belin)
6. **FARE THEE WELL, MY LOVE** (M. Boyd)
7. **YOU'LL BE COMING HOME SOON** (G. Motola)
8. **THE GIRL AROUND THE CORNER** (Pentagons)
9. **SOME OTHER GUY** (F. Ervin)
10. **BE MY GIRL** (F. Ervin)

Distributed Exclusively by Dot Records

THE PENTAGONS MEET THE SHIELDS

THE PENTAGONS

1. **I WONDER** (The Pentagons)
2. **SHE'S MINE** (The Pentagons)

Long playing
Full fidelity

Side two
Ten-1000

3. **FOR A LOVE THAT IS MINE**
   (C. McGinnis)
4. **I LIKE THE WAY YOU LOOK AT ME**
   (K. Goodloe-James McGinnis)
5. **SILLY DILLY** (T. Goodloe-Torrance)
6. **IT'S SPRING AGAIN**
   (K. Goodloe-Torrance)
7. **TO BE LOVED (FOREVER)**
   (Kenneth Goodlie)
8. **DOWN AT THE BEACH**
   (Carl McGinnis)

81874-1

KEVIN RALEIGH
DELUSIONS OF GRANDEUR

STEREO ONE

© 1989
Atlantic Records

1. ANYONE WITH A HEART (4:07)
   (Craig Balzer & Kim Fowley; Pera Music/
   Brain Tree/Radio Dreams, BMI.)
2. MOONLIGHT ON WATER (4:12)
   (Andy Goldmark & Steve Kipner; Nonpareil Music, Inc./
   SBK April Music Inc./Stephen A. Kipner Music, ASCAP.)
3. REAL LIFE (4:27)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
4. I SHOULD'VE KNOWN BETTER (4:12)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
5. THE ART OF WAR (4:45)
   (Kevin Raleigh; 11:11 Music, ASCAP.)

ST-A-887199-SP

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y A WARNER COMMUNICATIONS COMPANY

81874-1

KEVIN RALEIGH
DELUSIONS OF GRANDEUR

STEREO TWO

© 1989
Atlantic Records

1. I'LL MAKE A DEAL WITH YOU (4:07)
   (Kevin Raleigh & Jeff Silverman; 11:11 Music/
   Jobete Music, ASCAP.)
2. YOU CAN LAUGH ABOUT IT NOW (4:25)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
3. SOMEONE SPECIAL (4:05)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
4. IS IT MY IMAGINATION (4:25)
   (Kevin Raleigh; 11:11 Music, ASCAP.)
5. I NEVER WANTED TO HURT YOU (3:45)
   (Kevin Raleigh; 11:11 Music, ASCAP.)

ST-A-887200-SP

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y A WARNER COMMUNICATIONS COMPANY

MANLIUS RECORDS

THE SAN DIEGO CHARGERS SING:

HOLIDAY HALFTIME

MAN 2015

1–DECK THE HALLS–(2:21)
2–WINTER WONDERLAND–ASCAP–(2:08)
3–ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH–ASCAP–(2:20)
4–WE WISH YOU A MERRY CHRISTMAS–(4:24)

FULL STEREO-SOUND

SIDE 'A'

© Manlius Records Div. of Mike Tatich and Partners, Inc., N.Y., N.Y.

MANLIUS RECORDS

THE SAN DIEGO CHARGERS SING:

HOLIDAY HALFTIME MAN 2015

1–A TROPICAL WINTER–BMI–(2:57)
(URBONT–TATICH)
2–HOME FOR THE HOLIDAYS–ASCAP–(2:38)
3–FROSTY THE SNOWMAN–BMI–(2:24)
4–JINGLE BELLS–(2:11)
5–AULD LANG SYNE–(3:07)

FULL STEREO-SOUND

SIDE 'B'

© Manlius Records Div. of Mike Tatich and Partners, Inc., N.Y., N.Y.

Lyrichord

Elizabethan

LOVE SONGS
and
HARPSICHORD PIECES

LL 37A

SIDE I

Hugues Cuenod

tenor

Claude Jean Chiasson

harpsichord

NONBREAKABLE LONG PLAYING MICROGROOVE

Lyrichord

Elizabethan

LOVE SONGS

and

HARPSICHORD PIECES

LL 37B

SIDE 2

Hugues Cuenod

tenor

Claude Jean Chiasson

harpsichord

NONBREAKABLE LONG PLAYING MICROGROOVE

DIGITAL

1

Schumann: Symphonic Etudes Op. 13

DIMITRIS SGOUROS (piano)

Recorded in England

® 1983 EMI Records Limited

DS 538075
DS-1-38075
Stereo
33-1/3

ANGEL

MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

DIGITAL

2

Brahms: Variations on a Theme by Paganini, Op. 35

Book I/Book II

DIMITRIS SGOUROS (piano)

Recorded in England

℗ 1983 EMI Records Limited

DS 538075
DS-2-38075
Stereo
33-1/3

ANGEL

MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

STEREO

a DESTO
recording

STEREO

RALPH VAUGHAN WILLIAMS

THREE SONG CYCLES

DC-6482 A

Side 1

1. Merciless Beauty (Chaucer)
   Lois Winter, soprano
   Marvin Morgenstern, violin
   Hiroko Yajima Rhodes, violin
   John Goberman, cello
2. Along The Field (Housman)
   Lois Winter, soprano
   John Langstaff, baritone
   Marvin Morgenstern, violin

MANUFACTURED IN THE USA FOR HOME USE ONLY

STEREO

a DESTO
recording

STEREO

RALPH VAUGHAN WILLIAMS
THREE SONG CYCLES

DC-6482 B

Side 2

Ten Blake Songs
Lois Winter, soprano
John Langstaff, baritone
Ronald Roseman, oboe

MANUFACTURED IN THE USA FOR HOME USE ONLY

CHARLO'S
PRODUCTIONS
FOREIGN
SIDE A
KCC-009
1. PARTY TIME
2. PARTY TIME (CLUB MIX)
Exec. Prod.: Karlton K. Coombs
Co.Prod.: Margaret Stephens "Nafisha
Music Arranged & Conducted by Jude Bethel
Dist. by Charlo's Productions
(718) 978–7005
Fax: (718) 949–4466

CHARLO'S PRODUCTIONS

FOREIGN

SIDE B
KCC-009

1. FREEDOM ROAD
2. FREEDOM ROAD (CLUB MIX)

Exec. Prod.: Karlton K. Coombs
Co.Prod.: Margaret Stephens "Nafisha

Music Arranged & Conducted by Jude Bethel

Dist. by Charlo's Productions
(718) 978–7005
Fax: (718) 949–4466

COLUMBIA

HALL OF FAME SERIES

A Treasure Chest Of Song Hits

1. COLD, COLD HEART -H. Williams-
TONY BENNETT

2. THE SONG FROM MOULIN ROUGE -Engvick-Auric-
PERCY FAITH ORCH. Featuring FELICIA SANDERS

3. BECAUSE OF YOU -A. Hammerstein-Wilkinson-
TONY BENNETT

CL 613

NONBREAKABLE
(x"Lp"34239)

4. HALF AS MUCH -C. Williams-
ROSEMARY CLOONEY

5. SEPTEMBER SONG - Vocal by Liberace
-M. Anderson-Weill- LIBERACE
with Geo. Liberace & his Orch.

6. JEZEBEL - Shanklin -
FRANKIE LAINE

COLUMBIA MARCAS REG. MADE IN U.S.A.

COLUMBIA

HALL OF FAME SERIES

A Treasure Chest Of Song Hits

1. LINDA -J. Lawrence- BUDDY CLARK
with RAY NOBLE ORCHESTRA
2. IT'S MAGIC -Cahn-Styne-
DORIS DAY
3. HIGH NOON -Washington-Tiomkin-
FRANKIE LAINE

CL 613

NONBREAKABLE
(x"Lp"34240)

4. SECRET LOVE -Webster-Fain-
DORIS DAY
5. MY HEART CRIES FOR YOU
-Sigman-Faith-
GUY MITCHELL
6. COME ON-a MY HOUSE
-Bagdasarian-Saroyan-
ROSEMARY CLOONEY

Lp

COLUMBIA MARCAS REG. MADE IN U.S.A.

33 ⅓ RPM

ISLELP001

STEREO

SIDE ONE

VOYAGE

1. VOYAGE
2. SOLSTICE
3. CHAIN REACTION

BRIAN BENNETT

Written and Produced by
Brian Bennett

Honeyhill Music Ltd ATV Music Ltd

(P) 2017 Isle Of Jura Records

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33 ⅓ RPM

ISLELP001

STEREO

SIDE TWO

VOYAGE

1. PENDULUM FORCE
2. AIR QUAKE
3. OCEAN GLIDE

BRIAN BENNETT

Written and Produced by
Brian Bennett

Honeyhill Music Ltd / ATV Music Ltd

(P) 2017 Isle Of Jura Records

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EXIT INTERNATIONAL

Distributed by Tropical Records
1417 Nostrand Avenue
Brooklyn, New York 11226
Telephone: (718) 856-1475
OR (718) 826-1681

Growing Up
Screw Driver

EX003

Too Much Pressure
Hopeton Lewis

Produced by
EXIT INT'L
Productions

SIDE A

My Night Tonight
Roger Moore & Dutchie Gold

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EXIT INTERNATIONAL
Distributed by
Tropical Records
1417 Nostrand Avenue
Brooklyn, New York 11226
Telephone: (718) 856-1475
OR (718) 826-1681
Promise You
Hero Culture
EX003
All Inclusive Body
Ricky Chin
VERSION
Produced by
EXIT INT'L
Productions
SIDE B
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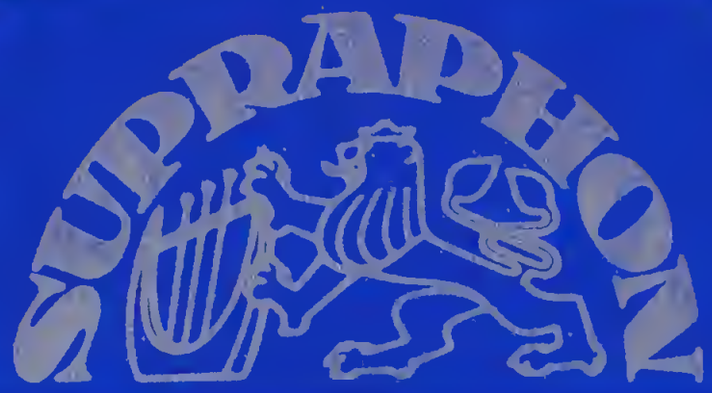
PUB BMI EESS Music 1993 Copyright



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E 5683

10 3018-1 111

℗ 1982

1 (2 sides)

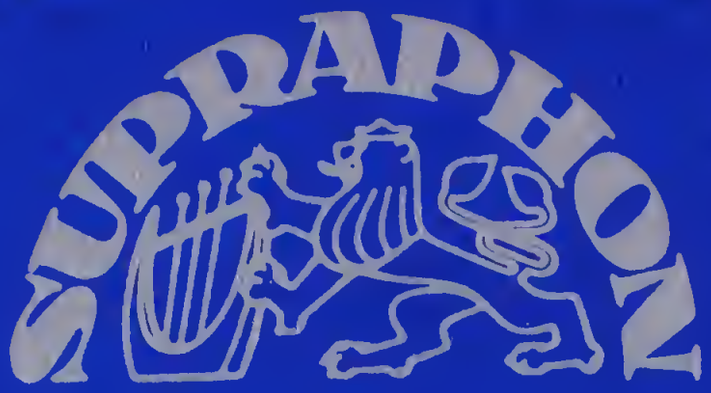
90 2

Bohuslav Martinů

STRING QUARTET No. 1

I. Moderato. Allegro non troppo
II. Andante moderato

PANOCHA QUARTET
(Jiří Panocha, Pavel Zejfart,
Miroslav Sehnoutka, Jaroslav Kulhan)



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E 5684

10 3018-1 111

℗ 1982

2 (2 sides)

Bohuslav Martinů

STRING QUARTET No. 1

III. Allegro non troppo
IV. Allegro con brio

PANOCHA QUARTET
(Jiří Panocha, Pavel Zejfart,
Miroslav Sehnoutka, Jaroslav Kulhan)

LOS REYES

"TODOS OLE"

The Todos Ole Club Mixes

Side A
PR-3046

Stereo
33 1/3 RPM

1. Club Mix 5:50
2. Base Club Mix 3:44

From the Album GIPSY LEGEND
54196-2

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LOS REYES

"TODOS OLE"

The Todos Ole Club Mixes

Side B
PR-3046

Stereo
33 1/3 RPM

1. Radio Edit 3:34
2. Bailando Mix 4:33

From the Album GIPSY LEGEND
54196-2

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SL 14774 SIDE 2

(SL 14774 BS) 33 1/3 RPM

SIM WILSON
HE WILL NOT CHANGE

1. SHAKE IT OFF (3:56) (S. Wilson)
   (Savgos Music, Inc.—BMI)
2. HE IS LORD (4:45) (J. Wilson)
   (Savgos Music, Inc.—BMI)
3. ALRIGHT (4:32) (S. Wilson)
   (Savgos Music, Inc.—BMI)
4. THE LORD'S PRAYER (2:59) (S. Wilson, Arr:)
   (Public Domain)
5. SHAKE IT OFF (REPRISE) (2:45) (S. Wilson)
   (Savgos Music, Inc.—BMI)

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VŠECHNA PRÁVA GRAMOFONOVÉHO VÝROBCE A VLASTNÍKŮ AUTORSKÝCH PRÁV K DÍLU VYHRAŽENA . POŘIZOVÁNÍ KOPIÍ, VEŘEJNÉ PROVOZOVÁNÍ A ROZHLASOVÉ ŠÍŘENÍ TETO DESKY JE ZAKÁZÁNO • MADE IN CZECHOSLOVAKIA •

SUPRAPHON

31-MARTINU-2

33 STEREO

E 1079

℗ 1968

83 1

OSA

1112 0261

Kčs 36,-

Bohuslav Martinů/Miloslav Bureš

ROMANCE Z PAMPELIŠEK

Český pěvecký sbor
S. Kaucká — soprán
Řídí I. Veselka

VŠECHNA PRÁVA GRAMOFONOVÉHO VÝROBCE A VLASTNÍKŮ AUTORSKÝCH PRÁV K DÍLU VYHRAŽENA . POŘIZOVÁNÍ KOPIÍ , VEŘEJNÉ PROVOZOVÁNÍ A ROZHLASOVÉ ŠÍŘENÍ TÉTO DESKY JE ZAKÁZÁNO

• MADE IN CZECHOSLOVAKIA •

SUPRAPHON

MUZIEKAFDELING
d.o.b. DEN HAAG

33

STEREO

E 1086

OSA

1112 0261

Kčs 36,-

Bohuslav Martinů/Miloslav Bureš

OTVÍRÁNÍ STUDÁNEK

Kühnův dětský sbor, sbm. M. Kühnová
Ženský sbor Českého pěveckého sboru
B. Jungová - soprán, M. Mrázová - alt,
J. Jindrák - barytón, V. Voska - recitace
S. Srp a J. Foltýn - housle,
J. Ruis - viola, Z. Jílek - klavír
Řídí J. Veselka

PHILIPS

STEREO
For Broadcast Only

SIDE 1
Not For Sale

HIGH FIDELITY

PHS 900-113 A

STRAVINSKY
Jeu de cartes - ballet 23:48

LONDON SYMPHONY ORCHESTRA
COLIN DAVIS,
conductor

PHILIPS

STEREO
For Broadcast Only

SIDE 2
Not For Sale

HIGH FIDELITY

PHS 900-113 B

STRAVINSKY Symphony in C major

1st mvt.:	10:44
2nd and 3rd mvts.:	12:30
4th mvt.:	7:23

LONDON SYMPHONY ORCHESTRA
COLIN DAVIS,
conductor

STEREO 414 144-1 L J

SPEED 33⅓

PDZRG 5347

1

℗ 1983 The Decca Record Co. Ltd.

1. **INTRODUCTION AND ALLEGRO** (Ravel) (11:23)
2. **PRELUDE,** Op. 16, No. 1 (Marcel Tournier) (1:58)
3. **JOTA** (Rondalla Aragonesa), Op. 5 (Granados) (3:28)
4. **A BASQUE FOLK SONG SUITE** (arr. Marisa Robles) (11:54)

MARISA ROBLES & FRIENDS

DIGITAL RECORDING

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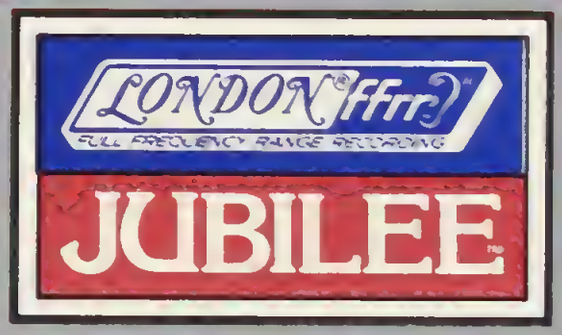

STEREO 414 144-1 L J

SPEED 33⅓

PDZRG 5348

2

℗ 1983 The Decca Record Co. Ltd.

1. **AN IRISH FOLK** SUITE (arr. Marisa Robles) (8:45)
2. **PRELUDE,** Op. 16, No. 3 (Marcel Tournier) (2:24)

SERENADE, Op. 30 (Roussel)

3. **I.** Allegro (4:15)
4. **II.** Andante (7:14)
5. **III.** Presto (4:26)

MARISA ROBLES & FRIENDS

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SILVER SEAL
STEREOPHONIC

FESTIVAL OF MUSIC
SAMPLER

33⅓ RPM
SIDE A

LONG PLAYING
PRINTED IN U. S. A.

VENEZUELA — Harry Belafonte (UTS-154)
I LOVE PARIS — Can Can (UTS-160)
SANTA LUCIA — Italy in Song (UTS-102)
SUNDAY — Kay Starr (UTS-148)
MY FAVORITE THINGS —
Sound of Music (UTS-150)
TCHAIKOWSKY PIANO CONCERTO
(First Movement Excerpt) (UTS-149)

UTS 59

SILVER SEAL
STEREOPHONIC

FESTIVAL OF MUSIC
SAMPLER

33⅓ RPM
SIDE B

LONG PLAYING
PRINTED IN U. S. A.

RAIN IN SPAIN — My Fair Lady (UTS-104)
ALOHA OE — Hawaiian Paradise (UTS-135)
HABANERA—The Great Glenn Miller (UTS-145)
RED RIVER VALLEY—Hank Williams (UTS-152)
STARS FELL ON ALABAMA—
Music from the Films
New World Strings (UTS-601)
CLARINET POLKA —
Polka, Polka, Polka (UTS-163)

UTS 59

RCA

Tchaikovsky

Swan Lake

Act I, No. 2: Waltz
Act II, No. 10: Scene

AGL1-2121-A

Side A
Stereo

Act II, No. 13: Dances of the Swans
a. Waltz; b. Dance of the Queen and the Swans;
d. Dance of the Little Swans; e. Pas de deux;
g. General Dance
Act III, No. 15: Introduction

Boston Pops Orchestra
Arthur Fiedler, Conductor
Alfred Krips, *Violin Solo*
Martin Hoherman, *Cello Solo*

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GOLD SEAL

RCA

Tchaikovsky

Swan Lake

AGL1-2121-B

Side B
Stereo

Act III, No. 17: **Fanfare and Waltz**
Act III, No. 20: **Hungarian Dance (Czardas)**
Act III, No. 21: **Spanish Dance**
Act III, No. 22: **Neapolitan Dance**
Act III, No. 23: **Mazurka**
Act IV, No. 29: **Final Scene**

Boston Pops Orchestra
Arthur Fiedler, Conductor

TM's RCA CORP. MADE IN U.S.A.
[illegible] RECORDS

GOLD SEAL

KAL
126.

BEE GEES
MAIN COURSE

RS-1-3024
STEREO

SIDE 1
(RS-1-3024 A)
2394 150

1. **NIGHTS ON BROADWAY 4:32**
   (B.-R. & M. Gibb) BMI
2. **JIVE TALKIN' 3:43**
   (B.-R. & M. Gibb) BMI
3. **WIND OF CHANGE 4:54**
   (B. & R. Gibb) BMI
4. **SONGBIRD 3:35**
   (B.-R.-M. Gibb & D. Weaver) BMI/ASCAP
5. **FANNY BE TENDER WITH MY LOVE 4:02**
   (B.-R. & M. Gibb) BMI

KhaRock

Produced by Arif Mardin
By arrangement with The Robert Stigwood Organisation

℗ 1975 RSO RECORDS, INC.

MANUFACTURED & MARKETED BY RSO RECORDS, INC., 8335 SUNSET BLVD., LOS ANGELES, CA. 90069

BEE GEES

MAIN COURSE

RS-1-3024
STEREO

SIDE 2
(RS-1-3024 B)
2394 150

1. **ALL THIS MAKING LOVE 3:03**
   (B. & R. Gibb) BMI
2. **COUNTRY LANES 3:29**
   (B. & R. Gibb) BMI
3. **COME ON OVER 3:26**
   (B. & R. Gibb) BMI
4. **EDGE OF THE UNIVERSE 5:21**
   (B. & R. Gibb) BMI
5. **BABY AS YOU TURN AWAY 4:23**
   (B.-R. & M. Gibb) BMI

Produced by Arif Mardin
By arrangement with The Robert Stigwood Organisation

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RECORDS, INC.

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NAT "KING" COLE
"WHEN YOU'RE SMILING"

SPC-3071

Side 1

Stereo

pickwick/33

BY ARRANGEMENT WITH
CAPITOL
RECORDS

1. WHEN YOU'RE SMILING (Shay-Fisher-Goodwin)
2. Piel Canela (B.Capo)
3. LONESOME AND SORRY (Con conrad-Benny Davis)
4. I THINK YOU GET WHAT I MEAN (Bobby Block-Nat "King" Cole)
5. BACK IN MY ARMS (Roger Roger-Julie Mandel)

Printed in U.S.A.

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NAT "KING" COLE
"WHEN YOU'RE SMILING"

SPC-3071

Side 2

Stereo

pickwick/33

BY ARRANGEMENT WITH
CAPITOL
RECORDS

1. AS FAR AS I'M CONCERNED (Earl Shuman-Alden Shuman
2. TELL ME ALL ABOUT YOURSELF (Hub Atwood-Mel Leven)
3. WHY SHOULD I CRY OVER YOU? (Ned Miller-Chester Conn)
4. DON'T YOU REMEMBER? (Ace Dinning)
5. CALYPSO BLUES (Nat "King" Cole-Don George)

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READER'S DIGEST

RCA CUSTOM

CANDLELIGHT AND WINE

MOOD MUSIC for LISTENING and RELAXATION

RECORD 1

SIDE 1

DANIEL MICHAELS AND HIS ORCHESTRA

1—SEPTEMBER IN THE RAIN (Warren-Dubin)
2—I 'VE GOT YOU UNDER MY SKIN (Cole Porter)
3—LAZY AFTERNOON (Moross-LaTouche)
4—HEY THERE (Adler-Ross)
5—IN THE STILL OF THE NIGHT (Cole Porter)
6—MORE THAN YOU KNOW (Youmans-Eliscu-Rose)

RDM-43-1
(NO8P-3937)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

CANDLELIGHT AND WINE

MOOD MUSIC for LISTENING and RELAXATION

RECORD 1

SIDE 2

DANIEL MICHAELS AND HIS ORCHESTRA

1—AUTUMN NOCTURNE (Myrow-Gannon)
2—YOU GO TO MY HEAD (Coots-Gillespie)
3—MISTY (Garner-Burke)
4—THERE ARE SUCH THINGS (Meyer-Adams-Baer)
5—HANDS ACROSS THE TABLE (DeLettre-Parish)
6—TIME ON MY HANDS
(Youmans-Adamson-Gordon)

RDM-43-1
(NO8P-3938)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

HEAVENLY VOICES

MOOD MUSIC for LISTENING and RELAXATION

RECORD 2

SIDE 2

THE JOHN NORMAN CHORALE

WITH THE RCA SYMPHONY ORCHESTRA

1—MOONLIGHT AND ROSES (Lemaire-Moret-Black)
2—CANADIAN SUNSET (Heywood-Gimbel)
3—SPEAK LOW (Weill-Nash)
4—EBB TIDE (Maxwell-Sigman)
5—HI-LILI, HI-LO (Deutsch-Kaper)
6—LOOK FOR THE SILVER LINING (Kern-DeSylva)

RDM-43-2
(P2RM-2062)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

HEAVENLY VOICES

MOOD MUSIC for LISTENING and RELAXATION

RECORD 2

SIDE 1

THE JOHN NORMAN CHORALE

WITH THE RCA SYMPHONY ORCHESTRA

1—THE BREEZE AND I (Lecuona-Stillman)
2—CHARMAINE (Rapee-Pollack)
3—DANCING IN THE DARK (Dietz-Schwartz)
4—YELLOW BIRD (Luboff-Keith-Bergman)
5—NIGHT AND DAY (Cole Porter)
6—SOON (George and Ira Gershwin)

RDM-43-2
(P2RM-2061)

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READER'S DIGEST

RCA CUSTOM

A SUNDAY AFTERNOON POPS CONCERT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 3

SIDE 1

ROYAL PHILHARMONIC ORCHESTRA

SIR MALCOLM SARGENT, CONDUCTOR

Anderson THE SYNCOPATED CLOCK
J. Strauss, Jr. PERPETUAL MOTION
Ravel PAVAN
James Brown, Horn Solo
Alfven SWEDISH RHAPSODY
(Midsummer Vigil)

RDM-43-3
(P2RM-2049)

Made For READER'S DIGEST In MONOPHONIC

Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

A SUNDAY AFTERNOON POPS CONCERT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 3

SIDE 2

ROYAL PHILHARMONIC ORCHESTRA

SIR MALCOLM SARGENT, CONDUCTOR

Rossini
IL SIGNOR BRUSCHINO OVERTURE
J. Strauss, Jr.-Josef Strauss
PIZZICATO POLKA
Tchaikovsky
HUMORESQUE
Dvořák
TWO SLAVONIC DANCES

RDM-43-3
(P2RM-2050)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

MELODIES FOR PIANO AND ORCHESTRA

MOOD MUSIC for LISTENING and RELAXATION

RECORD 5

SIDE 1

ROYAL PHILHARMONIC ORCHESTRA

EARL WILD, Pianist
RUSSELL STANGER, Conductor

Tchaikovsky
PIANO CONCERTO (Excerpt)
Chopin
GRAND POLONAISE
Rachmaninoff
PIANO CONCERTO NO. 2 (Excerpts)

RDM-43-5
(P2RM-2057)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

MELODIES FOR PIANO AND ORCHESTRA

MOOD MUSIC for LISTENING and RELAXATION

RECORD 5

SIDE 2

ROYAL PHILHARMONIC ORCHESTRA

EARL WILD, Pianist
RUSSELL STANGER, Conductor

Saint-Saëns
SECOND PIANO CONCERTO (Scherzo)
Rachmaninoff
18th VARIATION FROM RHAPSODY ON A THEME BY PAGANINI
Liszt
HUNGARIAN FANTASY

RDM-43-5
(P2RM-2058)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

MUSIC FOR DINING

MOOD MUSIC for LISTENING and RELAXATION

RECORD 6

SIDE 1

LEN STEVENS AND HIS ORCHESTRA

1—MOON RIVER (Mancini-Mercer)
2—SONG OF INDIA (Rimsky-Korsakoff)
3—LA PALOMA (Yradier)
4—THEME FROM FIFTH SYMPHONY (Tchaikovsky)
5—POEM (Fibich)
6—THEME FROM CONCERTO NO. 2 (Wieniawski)

RDM-43-6
(P2RM-2147)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

MUSIC FOR DINING

MOOD MUSIC for LISTENING and RELAXATION

RECORD 6

SIDE 2

LEN STEVENS AND HIS ORCHESTRA

1—QUIET VILLAGE (Les Baxter)
2—FLAMINGO (Grouya-Anderson)
3—FLOWER SONG (Bizet)
4—ANITRA'S DANCE (Grieg)
5—THEME FROM ROMEO AND JULIET (Tchaikovsky)
6—TONIGHT (Bernstein-Sondheim)

RDM-43-6
(P2RM-2148)

Made For READER'S DIGEST in MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

HAWAIIAN PARADISE

MOOD MUSIC for LISTENING and RELAXATION

RECORD 7

SIDE 1

AL CAIOLA AND HIS ORCHESTRA

1—PAGAN LOVE SONG (Brown-Freed)
2—LOVELY HULA HANDS (Anderson)
3—SWEET LEILANI (Owens)
4—BLUE HAWAII (Robin-Rainger)
5—TO YOU, SWEETHEART, ALOHA (Owens)
6—SONG OF THE ISLANDS (King)

3, 6 and Chorus

RDM-43-7

(NO7P-3943)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

HAWAIIAN PARADISE

MOOD MUSIC for LISTENING and RELAXATION

RECORD 7

SIDE 2

AL CAIOLA AND HIS ORCHESTRA

1—HAWAIIAN PARADISE (Owens)
2—LITTLE BROWN GAL (Noble-Wood-McDiarmid)
3—HAWAIIAN WEDDING SONG (King-Hoffman-Manning)
4—MY ISLE OF GOLDEN DREAMS (Kahn-Blaufuss)
5—GOOD NIGHT ALOHA (Sabatella-Holt-Kinney)
6—ALOHA OE (Queen Liliuckalani)

3, 6 and Chorus
RDM-43-7
(NO7P-3944)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

COCKTAIL PIANO

MOOD MUSIC for LISTENING and RELAXATION

RECORD 4

SIDE 1

JOHNNY POTOKER QUARTET

MEDLEYS

1—Remember Me; The Very Thought of You; Thinking of You; 2—Anything Goes; What Is This Thing Called Love?; You Do Something to Me; 3—It's Magic; Don't Take Your Love from Me; Love Is the Sweetest Thing; 4—I've Got a Crush on You; Embraceable You; Fascinating Rhythm; 5—La Vie en Rose; The River Seine; April in Paris; 6—With a Song in My Heart; Mountain Greenery; Thou Swell; 7—'Tis Autumn; Autumn in New York

RDM-43-4

(P1RM-2073)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

COCKTAIL PIANO

MOOD MUSIC for LISTENING and RELAXATION

RECORD 4

SIDE 2

JOHNNY POTOKER QUARTET

MEDLEYS

1—I Cover the Waterfront; Moritat; I'm Just Wild About Harry; 2—Blues in the Night; Lullaby of Broadway; 3—You Go to My Head; When Your Lover Has Gone; I Only Have Eyes for You; 4—Body and Soul; 5—You're Getting to Be a Habit with Me; Alone Together; Crazy Rhythm; 6—I'll See You Again; Zigeuner; 7—I Wonder What's Become of Sally?; Lulu's Back in Town; Sweet Georgia Brown

RDM-43-4
(P1RM-2074)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

SONGS AT TWILIGHT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 8

SIDE 1

THE VOICES OF ROBERT MACDONALD

1—STELLA BY STARLIGHT (Young-Washington)
2—STARDUST (Carmichael-Parish)
3—SERENADE IN BLUE (Warren-Gordon)
4—HARBOR LIGHTS (Williams-Kennedy)
5—SEPTEMBER SONG (Weill-Anderson)
6—ALL THROUGH THE NIGHT
(Old Welsh Air Arr.: N. Luboff)

RDM-43-8
(P2RM-2031)

MONO DYNAGROOVE® MONO

Made For READER'S DIGEST by RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

SONGS AT TWILIGHT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 8

THE VOICES OF ROBERT MACDONALD

SIDE 2

MONO DYNAGROOVE® MONO

MADE FOR READER'S DIGEST ASSOCIATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

LISTENING AND RELAXING IN 3/4 TIME

MOOD MUSIC for LISTENING and RELAXATION

RECORD 9

SIDE 1

VIENNA STATE OPERA ORCHESTRA

JOSEF LEO GRUBER, CONDUCTOR

Waldteufel
ESPAÑA WALTZ

J. Strauss, Jr.
WHERE THE CITRONS BLOOM

Lanner
SCHÖNBRUNNER WALTZ

RDM-43-9
(NO8P-3931)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

LISTENING AND RELAXING IN 3/4 TIME

MOOD MUSIC for LISTENING and RELAXATION

RECORD 9

SIDE 2

VIENNA STATE OPERA ORCHESTRA

JOSEF LEO GRUBER, CONDUCTOR

J. Strauss, Jr.
VIENNA BONBONS

Josef Strauss
MUSIC OF THE SPHERES

Josef Strauss
VILLAGE SWALLOWS

RDM-43-9
(NO8P-3932)

Made For READER'S DIGEST In MONOPHONIC Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

FIDDLES BY FIRELIGHT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 10

SIDE 1

HENRI RENÉ AND HIS ORCHESTRA

1—PLAY GYPSIES! DANCE GYPSIES! (Kálmán)
2—GYPSY LOVE SONG (Herbert-Smith)
3—TEARS OF LOVE (Mackeben)
4—LA CUMPARSITA (Rodriguez)
5—LOVE'S LAST WORD (Cremieux)
6—DARK EYES (Traditional)

RDM-43-10
(P2RM-2069)

Made For READER'S DIGEST In MONOPHONIC

Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

READER'S DIGEST

RCA CUSTOM

FIDDLES BY FIRELIGHT

MOOD MUSIC for LISTENING and RELAXATION

RECORD 10

SIDE 2

HENRI RENÉ AND HIS ORCHESTRA

1—PLAY, FIDDLE, PLAY (Lawrence-Deutsch-Altman)
2—ZIGEUNER (Noel Coward)
3—YOURS IS MY HEART ALONE (Lehár-Herzer-Lohner)
4-ESTRELLITA (Ponce)
5—MY PRAYER (Boulanger-Kennedy)
6—TWO GUITARS (Traditional)

RDM-43-10
(P2RM-2070)

Made For READER'S DIGEST In MONOPHONIC

Cyclophonic® Miracle Sound By RADIO CORPORATION OF AMERICA

ARISTA

ARETHA FRANKLIN

PROMOTIONAL COPY
AD 1-9355
(AD 1-9355-SA-RE 2)

℗ 1985 Arista Records, Inc.

SIDE 1
STEREO
33 1/3 RPM

1. **FREEWAY OF LOVE (Rock Mix)*** (4:40)
   Sax Solo; Clarence Clemons
   Guitar Solo: Dez Dickerson
2. **FREEWAY OF LOVE (Single Mix)** (4:09)
   Sax Solo: Clarence Clemons

(from the forthcoming lp "WHO'S ZOOMIN' WHO?")

Written by Narada Michael Walden & Jeffrey Cohen
Published by Gratitude Sky Music (ASCAP)
/Polo Grounds Music Co. (BMI)
Mixed by Michael Brauer for MHB Productions
*Mix assisted by Sean Coakley
Clarence Clemons appears courtesy of Columbia Records

PRODUCED AND ARRANGED BY NARADA MICHAEL WALDEN
FOR PERFECTION LIGHT PRODUCTIONS

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OF APPLICABLE LAWS
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Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019

ARISTA

ARETHA FRANKLIN

PROMOTIONAL COPY
AD 1-9355
(AD 1-9355-SB)
℗ 1985 Arista Records, Inc.

SIDE 2
STEREO
33 1/3 RPM

FREEWAY OF LOVE (Extended Re-mix) **(6:28)**
(Narada Michael Walden & Jeffrey Cohen)
Sax Solo: Clarence Clemons
Guitar Solo: Dez Dickerson

(from the forthcoming lp "WHO'S ZOOMIN' WHO?")

Published by Gratitude Sky Music (ASCAP) Polo Grounds Music Co. (BMI)
Mixed by Michael Brauer for MHB Productions
Edited by the Latin Rascals
Clarence Clemons appears courtesy of Columbia Records

PRODUCED AND ARRANGED BY NARADA MICHAEL WALDEN
FOR PERFECTION LIGHT PRODUCTIONS
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DISCO ITALIANO

SM-117

RECORD ONE
SIDE ONE

AL DI LA
VOLARE
MALA FEMMINA
MAMA
COME BACK TO SORRENTO

DISCO ITALIANO

SM-117

RECORD ONE
SIDE TWO

QUANDO, QUANDO, QUANDO
O SOLE MIO
ARRIVEDERCI, ROMA
ANEMA E CORE
TARANTELLA

DISCO ITALIANO

SM-117

RECORD TWO
SIDE ONE

C 'E' LA LUNA
NON PENSARE A ME
SCUSAMI
MORE (MONDO CANE THEME)
TRA VEGLIA E SONNO

DISCO ITALIANO

SM-117

RECORD TWO
SIDE TWO

I HAVE BUT ONE HEART (O MARENARIELLO)
KISS ME
THEME FROM "THE GODFATHER"
SANTA LUCIA
COME PRIMA

DIRE STRAITS

PRODUCED BY MUFF WINWOOD

BSK 3266

1

1. DOWN TO THE WATERLINE • 3:55
2. WATER OF LOVE • 5:23
3. SETTING ME UP • 3:18
4. SIX BLADE KNIFE • 4:10
5. SOUTHBOUND AGAIN • 2:58

All selections written by Mark Knopfler
All selections published by Straightjacket Songs LTD.
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controlled in the U.S. by Almo Music - ASCAP

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DIRE STRAITS

PRODUCED BY MUFF WINWOOD

BSK 3266

2

1. SULTANS OF SWING • 5:47
2. IN THE GALLERY • 6:16
3. WILD WEST END • 4:42
4. LIONS • 5:05

All selections written by Mark Knopfler
All selections published by Straightjacket Songs LTD.
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CURB RECORDS

PROMOTIONAL ONLY—NOT FOR SALE

12" PROMO 33 1/3 R.P.M.

LINDA SUSAN

L33-1145
MCA3711

SIDE 1

LIPSTICK

(Mike Chapman-Nicky Chinn)
PRODUCED BY JACK WHITE AND ROBBIE BUCHANAN
Chinnichap Publishing Inc., Administered in the U.S.
& Canada by Careers Music, Inc. 5:05 BMI
℗1983 MCA RECORDS, INC.

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MCA RECORDS

CURB
RECORDS

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12" PROMO 33 1/3 R.P.M.

LINDA SUSAN

L33-1145
MCA3712

SIDE 2

I SURRENDER TO THAT

(Chris Daniels)
PRODUCED BY JACK WHITE
Mixed by Juergen Koppers
Youngster Musikverlag, Gmbh
3:59 GEMA
℗1983 MCA
RECORDS, INC.

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De-Lite RECORDS

33 1/3 RPM
STEREO
TIME: 4:59
22

PRO 327-1
2-58093
PROMOTIONAL
COPY
NOT FOR SALE

KOOL & THE GANG
MISLED

(R. Bell/J. Taylor/Kool & The Gang)
Produced by Jim Bonnefond, Ronald Bell and
Kool & The Gang
From the De-Lite album 422-822 943-1 M-1
"EMERGENCY"
Delightful Music Ltd. (BMI)
℗ 1984 De-Lite Recorded Sound Corp.

MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE NEW YORK, N.Y. 10019

MOTOWN®

"HOT SPOT"
DAZZ BAND

6149ML
SIDE ONE

6149MLA

1. IF ONLY YOU WERE IN MY SHOES (5:49) (G. Taylor)
2. HOT SPOT * (5:13) (B. Harris/M. McClain/K. Harrison)
3. PARANOID (5:19) (K. Harrison/B. Harris)
4. ALL THE WAY * (3:36) (B. Harris/M. McClain/K. Harrison)

PRODUCED BY BOBBY HARRIS
*Produced by Bobby Harris & Lew Hahn

Executive Producer: Steve Buckley

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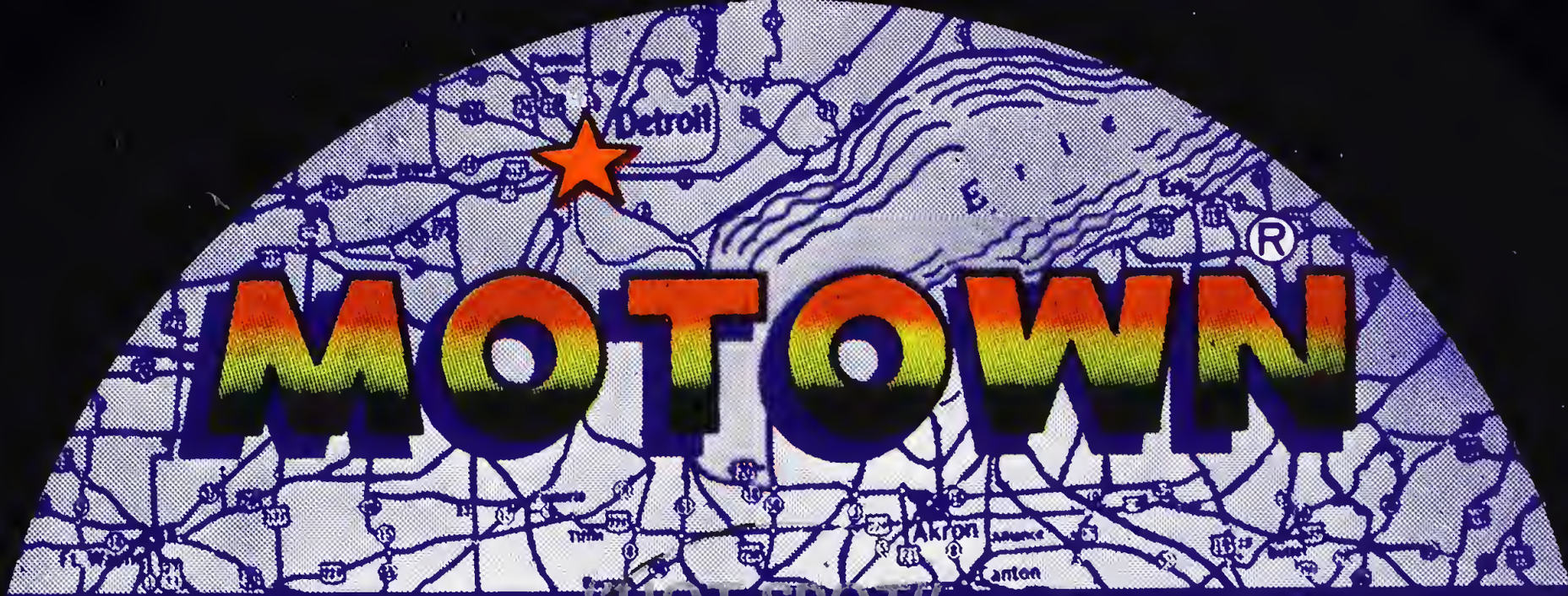

HOT SPOT
DAZZ BAND

6149ML
SIDE TWO

6149MLB

1. S.C.L. & P. (Style, Class, Looks And Personality) * (4:20) (A.A. Jones/ W. Stewart/L. Dodson/H. Henderson/H. Redmon,Jr./B. Harris)
2. SHE USED TO BE MY GIRL * (4:33) (M. McClain/B. Harris/K. Harrison)
3. WHEN YOU NEEDED ROSES (4:33) (G. McGill/B. Harris)
4. SLOW RAP (5:44) (B. Harris/M. McClain/J. Lorber)

PRODUCED BY BOBBY HARRIS

* Produced by Bobby Harris & Lew Hahn
Executive Producer: Steve Buckley

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MOTOWN®
"JUKEBOX"
DAZZ BAND
6117ML
Side One
6117MLA
1. LET IT ALL BLOW (K. Harrison, B. Harris) 5:50
2. KEEP YOU COMIN' BACK FOR MORE (K. Pettus, B. Harris) 4:33
3. SHE'S THE ONE (R. Andrews, B. Harris, K. Harrison) 4:39
4. HEARTBEAT (R. Andrews, B. Harris) 5:20
PRODUCED BY REGGIE ANDREWS & BOBBY HARRIS
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MOTOWN®

"JUKEBOX"
DAZZ BAND

6117ML
Side Two

6117MLB

1. DREAM GIRL (K. Pettus) 3:45
2. UNDERCOVER LOVER (B. Harris, R. Andrews) 4:29
3. I'VE BEEN WAITING (K. Harrison, S. Martin) 4:32
4. MAIN ATTRACTION (K. Harrison, B. Harris, S. Cox) 4:05
5. SO MUCH LOVE (K. Harrison) 3:26

PRODUCED BY REGGIE ANDREWS & BOBBY HARRIS

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FOLK SONGS/JERRY BUTLER

JERRY BUTLER

VJLPS 1057
S63-2924

SIDE I

STEREO

1. STRAWBERRIES
   (E. Calabria)
2. FOGGY DEW
   (Phil Moore)
3. WHEN I LOST MY BABY
   (Ivory Joe Hunter)
4. LITTLE OLE' LITE
   (Phil Moore)
5. ALBERTA (LET YOUR HAIR HANG LOW) (Phil Moore)
6. SUCH A FEELIN'
   (Phil Moore)

FOLK SONGS/JERRY/BUTLER

JERRY BUTLER

VJLPS 1057
S63-2925

SIDE II
STEREO

1. JOHN B (Jerry Butler)
2. EIGHTEEN HAMMERS
   (J. Butler-P. Moore III)
3. MOTHERLESS CHILD
   (J. Butler-P. Moore III)
4. RED DRESS
   (J. Butler-P. Moore III)
5. WHO'S GONNA BE YOUR MAN
   (Phil Moore)

"THE IVAN"

Executive Producer:
IVAN HARRY
IH-1990
Produced by:
ORIN CANTERBURY
5:03

SIDE A
33 1/3 RPM
©1990 ASCAP
MUDLAN Pub. 1990

FIGHT THEM

Music Arranged by,.. IVAN HARRY & ORIN CANTERBURY
Recorded & Mixed at SURPRISE STUDIO • 338 LINCOLN ROAD
BROOKLYN, N.Y. 11225

Co. Producers: GODFREY LYNCH & TED E. JONES of
GEE TEE RECORDS 792 PARK PLACE
BROOKLYN, N.Y. 11216
718/953-0541

★

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"THE IVAN"

Executive Producer:
IVAN HARRY
IH-1990
Produced by:
ORIN CANTERBURY
5:03

SIDE B
33 1/3 RPM
©1990 ASCAP
MUDLAN Pub. 1990

"VERSION"

Music Arranged by,.. IVAN HARRY & ORIN CANTERBURY
Recorded & Mixed at SURPRISE STUDIO • 338 LINCOLN ROAD
BROOKLYN, N.Y. 11225

Co. Producers: GODFREY LYNCH & TED E. JONES of
GEE TEE RECORDS 792 PARK PLACE
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RA-10-A
STEREO-1989
45 R.P.M.
SIDE A
WE HAVE GOT TONIGHT
(ADAPTED)
MARTEL ROBINSON
Arranged & Produced by
MARTEL ROBINSON
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RA-10-B
STEREO-1980
45 R.P.M.
SIDE B
WE HAVE GOT TONIGHT
(INSTRUMENTAL)
Arranged & Produced by
MARTEL ROBINSON
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CAROTTE

PAN ASSEMBLY'S PAN CALYPSO

SO HOT SO SWEET

C00687A

SIDE A

AH HEARING PAN (4.45)

(Winston Bailey) (Earl Brooks)

PAN IN A MINOR (4.45)

(Aldwin Roberts) (Ken Philmore)

SAY SAY (4.55)

(Winsford Devine) (Earl Brooks)

DE MAS IN WE (4.45)

(Winsford Devine) (Ken Philmore)

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CAROTTE

PAN ASSEMBLY'S PAN CALYPSO

SO HOT SO SWEET

C00687B

SIDE B

TIT FOR TAT (4.38)

(Alphonsus Cassel) (Ken Philmore)

AH CAR WINE (4.40)

(Franz Lambkin) (Earl Brooks)

SHE WANT ME TO ... (4.45)

(O.Johnson) (Ken Philmore)

SING RAM BAM (4.50)

(Winston Peters) (Earl Brooks)

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...visual sound

STEREO

INSPIRED THEMES FROM THE INSPIRED FILMS

The Fantastic Strings of

FELIX SLATKIN

LIBERTY

PREMIER SERIES

LSS-14019

1

1. THE SONG OF DELILAH FROM "SAMSON AND DELILAH" (VICTOR YOUNG) FAMOUS MUSIC CORP. ASCAP 2:44
2. LOVE THEME FROM EL CID (MIKLOS ROZSA-PAUL FRANCIS WEBSTER) ROBBINS MUSIC CORP. ASCAP 2:07
3. FOREVER YOURS FROM "A MAN CALLED PETER" (ALFRED NEWMAN) ROBBINS MUSIC CORP. ASCAP 2:34
4. THEME FROM FRANCIS OF ASSISI (MARIO NASCIMBENE) ROBBINS MUSIC CORP. ASCAP 2:15
5. THE PRODIGAL LOVE THEME (BRONISLAU KAPER) MILLER MUSIC CORP. ASCAP 2:08
6. THE KING OF KINGS THEME (MIKLOS ROZSA) ROBBINS MUSIC CORP. ASCAP 2:37

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.

...visual sound

STEREO

INSPIRED THEMES FROM THE INSPIRED FILMS

The Fantastic Strings of

FELIX SLATKIN

PREMIER SERIES

LSS-14019

2

1. NEPHERIDI'S THEME FROM "THE TEN COMMANDMENTS" (ELMER BERNSTEIN) FAMOUS MUSIC CORP. ASCAP 2:37
2. THE SONG OF BERNADETTE (ALFRED NEWMAN) ROBBINS MUSIC CORP. ASCAP 3:30
3. LOVE THEME FROM BEN-HUR (MIKLOS ROZSA) ROBBINS MUSIC CORP. ASCAP 3:07
4. RAPTURE OF LOVE FROM "DAVID AND BATHSHEBA" (ALFRED NEWMAN) ROBBINS MUSIC CORP. ASCAP 3:07
5. LOVE THEME FROM QUO VADIS (MIKLOS ROZSA) ROBBINS MUSIC CORP. ASCAP 3:08
6. LOVE THEME FROM THE ROBE (ALFRED NEWMAN) ROBBINS MUSIC CORP. ASCAP 2:38

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THE BEST OF LUCIO BATTISTI

SIDE 1
STEREO

PILPS 4021

℗ 1973
G. Ricordi & Co., Italy

PENSIERI E PAROLE

ACQUA AZZURRA ACQUA CHIARA

ANNA

UN'AVVENTURA

EMOZIONI

BALLA LINDA

MFD. BY P.I. RECORDS, U.S.A. ALL RIGHTS RESERVED

THE BEST OF LUCIO BATTISTI

SIDE 2
STEREO

PILPS 4021

℗ 1973
G. Ricordi & Co., Italy

LE 3 VERITA'

ELENA NO

MI RITORNI IN MENTE

FIORI ROSA FIORI DI PESCO

NON E' FRANCESCA

DIO MIO NO

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Side
Face **1** Stereo

SPCS-33-112 (10BPRS-1635)

Noëls Au Carillon De L'Oratoire Saint–Joseph Du Mont–Royal

Emilien Allard, Carillonneur
Eugène Lapierre, D.M. et
Emilien Allard, Organistes

1 Minuit, Chrétiens
(Adam–Arr.: Emilien Allard)

RCA

Victor

2 Sainte Nuit
(G. Gruber–Arr.: Emilien Allard)
3 Gesu Bambino
(Pietro A. Yon–Arr.: Emilien Allard)
4 Dans cette étable
(Arr.: Emilien Allard)
5 Les anges dans nos campagnes
(Arr.: Emilien Allard)

Side
Face **2** Stereo

SPCS-33-112 (10BPRS-1636)

Noëls Au Carillon De L'Oratoire Saint–Joseph Du Mont–Royal

Emilien Allard, Carillonneur
Eugène Lapierre, D.M. et
Emilien Allard, Organistes

1 Adeste Fideles
(Arr.: Emilien Allard)

RCA

Victor

2 Il est né le divin Enfant
(Arr.: Emilien Allard)
3 D'où viens–tu bergère?
(Arr.: Emilien Allard)
4 Silence le ciel
(Arr.: Emilien Allard)
5 Noël (d'Aquin–Arr.:
Emilien Allard)

RONDOLETTE

THE THREE SUNS

844

SIDE 1
(844A)

EVERYBODY LOVES MY BABY, MY BABY
AS YOU DESIRE ME
FIVE MINUTES MORE
ALL THROUGH THE DAY
I LOVE AN OLD FASHIONED SONG

Trade Mark Reg U.S. Pat. Off. Made in U.S.A.

RPM 33⅓
MICROGROOVE

RONDOLETTE

THE THREE SUNS

844

SIDE 2
(844B)

ONCE IN A WHILE
SONATA
DO YOU LOVE ME
DREAM
CHOPIN DANCE

Trade Mark Reg U.S. Pat. Off. Made in U.S.A.

RPM 33⅓
MICROGROOVE

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO

THE GIRL FROM IPANEMA
SERGIO MENDEZ

MANUFACTURADO POR fediscos GUAYAQUIL ECUADOR

STEREO

LP-73002-A

ATLANTIC

4

ATLANTIC

MARIA MOITA Lyra-De Moraes
SAMBINHA BOSSA NOVA Antonio C. Jobim
BATIDA DIFERENTE Feireira-Einhorn
SO DANCO SAMBA
Jobim-De Moraes
PAU BRAZIL
Sergio Mendez
THE GIRL FROM IPANEMA
Jobim-Gimbel

RESERVADOS TODOS LOS DERECHOS DEL PROPIETARIO

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCIÓN PUBLICA CON FINES DE LUCRO

THE GIRL FROM IPANEMA
SERGIO MENDEZ

MANUFACTURADO POR fediscos GUAYAQUIL ECUADOR

STEREO LP-73002-B

ATLANTIC 4 ATLANTIC

USELESS PANORAME Jobim
THE DREAMER
Jobim-Lees
PRIMAVERA
Lyra
CONSOLACAO
Powell
FAVELA
Jobim

RESERVADOS TODOS LOS DERECHOS DEL PROPIETARIO

PEGGY LEE

CR-20187
MCA 3912

MCA CORAL®
SIDE ONE

1. STREET OF DREAMS ASCAP
(Sam M. Lewis-Victor Young)
2. YOU'RE BLASE ASCAP
(Ord Hamilton-Bruce Sievier)
3. IT NEVER ENTERED MY MIND ASCAP
(Richard Rodgers-Lorenz Hart)
4. SOMETHING I DREAMED LAST NIGHT ASCAP
(Sammy Fain-Jack Yellen)

THIS ALBUM CONTAINS FEWER SELECTIONS
THAN THE ORIGINAL RELEASE

℗ 1984 MCA
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PEGGY LEE

CR-20187
MCA 3913

MCA CORAL®

SIDE TWO

1. MY OLD FLAME ASCAP
(Sam Coslow-Arthur Johnston)
2. I'VE GROWN ACCUSTOMED TO HIS FACE ASCAP
(Frederick Loewe-Alan Jay Lerner)
3. TOO LATE NOW ASCAP
(Burton Lane-Alan Jay Lerner)
4. THE NIGHT HOLDS NO FEAR
(For The Lover) BMI
(Alan E. Brandt-Harry Green)

THIS ALBUM CONTAINS FEWER SELECTIONS
THAN THE ORIGINAL RELEASE

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RCA VICTOR

RICHARD STRAUSS SONGS

LSC 2749 (PRRS-5064)

SIDE 1 RED SEAL

1—STÄNDCHEN
2—ICH WOLLT EIN STRÄUSSLEIN BINDEN
3—ALLERSEELEN
4—FÜR FÜNFZEHN PFENNIGE
5—ICH TRAGE MEINE MINNE
6—NICHTS
7—DIE NACHT
8—WIEGENLIED

LISA DELLA CASA, *Soprano*
Arpád Sándor at the Piano

STEREO

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

RICHARD STRAUSS SONGS

LSC 2749 (PRRS-5065)

SIDE 2 RED SEAL

1—DER STERN
2—NUR MUT!
3—LOB DES LEIDENS
4—ZUEIGNUNG
5—MEIN HERZ IST STUMM
6—HERR LENZ
7—ACH LIEB, ICH MUSS NUN SCHEIDEN
8—DAS GEHEIMNIS
9—RUHE, MEINE SEELE

LISA DELLA CASA, *Soprano*
Arpád Sándor at the Piano

STEREO

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Telarc records

JOHN MACK, OBOE
Eunice Podis, Piano

6812 283.1 Y

5028

1

33⅓ STEREO

STEMRA

SCHUMANN
THREE ROMANCES OP. 94

BRITTEN
SIX METAMORPHOSES AFTER OVID OP. 49

Made In Holland

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Telarc records

JOHN MACK, OBOE
Eunice Podis, Piano

6812 283.2 Y

5028

33⅓ STEREO

2

SAINT SAËNS
SONATA FOR OBOE OP. 166

PALADILHE
SOLO DE CONCERT

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Deutsche Grammophon

Side 1	2530194	STEREO

Ⓟ 1972

RICHARD WAGNER

SYMPHONY IN C

1. Sostenuto e maestoso—Allegro con brio
2. Andante ma non troppo, un poco maestoso
3. Allegro assai—Un poco meno allegro—Tempo 1—Meno allegro—Presto

Bamberg Symphony Orchestra
Conducted by
Otto Gerdes

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Deutsche Grammophon

Side 2	2530194	STEREO

Ⓟ 1972

RICHARD WAGNER

SYMPHONY IN C

4. Allegro molto e vivace—Piu allegro

A FAUST OVERTURE

RIENZI OVERTURE

Bamberg Symphony Orchestra
Conducted by
Otto Gerdes

EXTREME RARITIES

HOT JAZZ ON FILM

VOLUME 2

1. FALLING STAR
Bunny Berigan and his Blue Boys
with Connie Boswell

SIDE 1

1004 A

(16434)

2. MEMPHIS BLUES
Duke Ellington and his Orchestra
with Mae West

3. NAGASAKI
Jimmie Lunceford and his Orchestra

4. I KNOW THAT YOU KNOW
Benny Goodman Quintet

5. LOVELESS LOVE
Claude Hopkins and his Orchestra

6. NOW BABY OR NEVER
Billie Holiday
with the Count Basie Seven

7. AIRMAIL SPECIAL
Count Basie and his Orchestra

8. JUBILEE
Louis Armstrong and his Orchestra

EXTREME RARITIES

HOT JAZZ ON FILM

VOLUME 2

SIDE 2

1004 B
(16434)

1. I CAN'T GIVE YOU ANYTHING BUT LOVE
Louis Armstrong and his Orchestra
2. GOIN' TO CHICAGO
Jimmy Rushing and Joe Williams
with Count Basie and his Orchestra
3. MOP MOP
Ben Webster Sextet
4. CHELSEA BRIDGE
Ben Webster Sextet
5. C JAM BLUES
Ben Webster Sextet
6. PAGAN LOVE SONG
Bob Crosby and his Orchestra

MARLOW ON TEN

Janet Marlow on Ten-String Guitar

SIDE A
Z 2501
℗ 1983

STEREO
33 1/3 RPM

1. **Waltz op. 8**
   (Augustin Barrios Mangore)
2. **Andante op. 14**
   (Ludwig van Beethoven)
3. **For Sound Reasons**
   (Janet Marlow)
   (Japanese Koto and ten-string guitar)
4. **Time Alone**
   (Janet Marlow)
   (Duet for ten-string guitar)

MARLOW ON TEN

Janet Marlow on Ten-String Guitar

SIDE B
Z 2501
℗ 1983

STEREO
33 1/3 RPM

1. **The Bees**
   (Augustin Barrios Mangore)
2. **Gigue**
   (Johann Sebastian Bach)
   (Arr.: Oscar Castro-Neves)
3. **Bachianas Brasilieras No. 5**
   (Heitor Villa-Lobos)
   (guitar and voice)
4. **Three Sketches**
   (Leo Brouwer)

   Homage to Manuel De Falla
   An Instrumental Fragment
   Upon a Bulgarian Song

Elektra

EARTH CRISES
STEEL PULSE

60315–1
Produced &
Arranged by:
Jimmy Haynes &
Steel Pulse

Side One

1. STEPPIN OUT **
2. TIGHT ROPE
3. THRONE OF GOLD *
4. ROLLERSKATES†

MFG BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210, A DIVISION OF WARNER COMMUNICATIONS INC.

Elektra

EARTH CRISES
STEEL PULSE

60315–1

Produced &
Arranged by:
Jimmy Haynes &
Steel Pulse

Side Two

1. EARTH CRISES†
2. BODYGUARD
3. ~~GRAB~~ EDUCATION**+
4. WILD GOOSE CHASE

MFG. BY ELEKTRA ENTERTAINMENT, 75 ROCKEFELLER PLAZA, NEW YORK NY 10019, 345 N. MAPLE DRIVE, BEVERLY HILLS CA 90210, A DIVISION OF WARNER COMMUNICATIONS INC.

33⅓ R.P.M.

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(XWN.9609A)

CLP. 1847

(A "Westminster" Recording)

1 1

ITALIAN TROUBADOUR SONGS

(1)—Voi mi ponest' in foco (Arcadelt) (2)—Gli occhi tuoi (Canzona villanesca) (Cimello) (3)—Angelica belta (Landini) (4)—Del crud' amor (Anonymous) (5)—Non è tempo d'aspettare (Frottola) (Cara) (6)—Io non compro più speranza (Cara) (7)—Vergine pura (Rore) (8)—Fere selvaggie (Caccini) (9)—Deh, dove son fuggiti (Caccini) (10)—Al fonte, al prato (Caccini)

HUGUES CUENOD—Tenor
HERMANN LEEB—Lute

Sung in Italian

MADE IN Gt. BRITAIN

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FACTORY SAMPLE
NOT FOR SALE

33⅓ R.P.M.

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(XWN.9609B)

CLP. 1847
(A "Westminster" Recording)

2 2

ITALIAN TROUBADOUR SONGS

(1)—Amor, ch'attendi (Caccini) (2)—O, che felice giorno (Caccini)
(3)—Dove sei gita (Berti) (4)—O biondetta lascivetta (Pesenti)
(5)—Così Nilio canto (Pesenti) (6)—Mie speranze (Gagliano)
(7)—Ai fonte, al prato (Peri) (8)—O miei giorni fugaci
(Peri) (9)—Ferma, Dornida mia (Calestani) (10)—
Donn' ingrata (Falconieri) (11)—Caidi sospiri
(Rontani) (12)—Ave Mitis, ave pia
(Lauda) (Anonymous)

HUGUES CUENOD—Tenor
HERMANN LEEB—Lute
Sung in italian

MADE IN Gt. BRITAIN

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Shillelagh International

1. HIRING FAIR / (2:26) - Traditional
2. THE RISING OF THE MOON
   (2:40) - Traditional

SIDE ONE
Produced by
THE BARDS
ESRS-1974
STEREO
Engineer-Pat Costa

IRISH MIST
THE BARDS
ES-47324S-A

740458

3. THE HILLS OF CONNEMARA / (2:09)
   Traditional
4. GO LASSIE GO / (3:14)
   Traditional
5. THE BLACK VELVET BAND / (2:46)
   Traditional
6. THE SWALLOWS TAIL/THE MERRY
   BLACKSMITH / (2:48)
   Traditional Reels

Recorded at EASTERN SOUND STUDIOS, Methuen, Mass.

Shillelagh International

1. THE WAXIES DARGLE / (2:10)
   Traditional
2. TWICE DAILY / (2:58)
   Traditional
3. NANCY WHISKEY / (3:01)
   Traditional

SIDE TWO
Produced by
THE BARDS
Engineer-Pat Costa
ESRS-1974
STEREO

IRISH MIST
THE BARDS
ES-47324S-B

740458

4. THE GEM OF THE ROE / (3:28)
   Traditional
5. THE JOLLY BEGGAR / (3:30)
   Traditional
6. THE FOUR POSTER BED/
   THE MASON'S APRON / (2:43)
   Traditional Reels

Recorded at EASTERN SOUND STUDIOS, Methuen, Mass.

COLUMBIA

GIRL CRAZY

-IRA GERSHWIN-GEORGE GERSHWIN-
(Produced by Goddard Lieberson)

MARY MARTIN

with Louise Carlyle, Eddie Chappell

Chorus and Orchestra conducted by Lehman Engel
(Miss Martin's orchestrations by Ted Royal; Other orchestrations by Carol Huxley)
(Vocal arrangements by Johnny Lesko)

CL 822 — SIDE 1

NONBREAKABLE — (x"Lp" 6993)

1. OVERTURE (Orchestra)
2. OPENING CHORUS (Male Chorus & Orchestra)
3. BIDIN' MY TIME (M. MARTIN with Male Quartet)
4. COULD YOU USE ME (E. Chappell, L. Carlyle)
5. BRONCHO BUSTERS (Chorus & Orchestra)
6. BARBARY COAST (Chorus & Orchestra)
7. EMBRACEABLE YOU (MARY MARTIN)

® "COLUMBIA" Lp. MARCAS REG. MADE IN U.S.A.

COLUMBIA

GIRL CRAZY

-IRA GERSHWIN-GEORGE GERSHWIN-
(Produced by Goddard Lieberson)

MARY MARTIN

with Louise Carlyle, Eddie Chappell

Chorus and Orchestra conducted by Lehman Engel
(Miss Martin's orchestrations by Ted Royal; Other orchestrations by Carol Huxley)
(Vocal arrangements by Johnny Lesko)

CL 822 SIDE 2

NONBREAKABLE (x"Lp" 6994)

1. SAM AND DELILAH (Louise Carlyle)
2. I GOT RHYTHM (MARY MARTIN)
3. BUT NOT FOR ME (MARY MARTIN)
4. TREAT ME ROUGH (Eddie Chappell)
5. BOY! WHAT LOVE HAS DONE TO ME (MARY MARTIN with Chorus)
6. CACTUS TIME (Louise Carlyle with Male Chorus)
7. FINALE (MARY MARTIN with Chorus)

® "COLUMBIA" Lp. MARCAS REG. MADE IN U.S.A.

CUSTOM RECORDS

Los Angeles, Calif.

Music & Lyrics From Leonard Bernstein's

WEST SIDE STORY

HI-FI

The California Pop's Orchestra & Chorus

1. OVERTURE
2. JET SONG
3. I FEEL PRETTY
4. AMERICA
5. TONIGHT

(CM 2037-1)

CUSTOM RECORDS

Los Angeles, Calif.

Music & Lyrics From Leonard Bernstein's

WEST SIDE STORY

HI-FI

The California Pop's Orchestra & Chorus

1. DANCE AT THE GYM
2. MARIA
3. A BOY LIKE THAT — I HAVE A LOVE
4. GEE, OFFICER KRUPKE!
5. ONE HAND - ONE HEART

(CM 2037-2)

metro®

The Sound Track Album
Selections From The MGM Technicolor Film

"THREE LITTLE WORDS"

Side 1 M615

The MGM Studio Orchestra Cond. By Andre Previn

1. NEVERTHELESS—3:12
(I'm In Love With You)
Fred Astaire, Red Skelton And Anita Ellis
(Kalmar-Ruby) DeSylva, Brown & Henderson, Inc.
2. I LOVE YOU SO MUCH—Arlene Dahl—2:28
(Kalmar-Ruby)—Harms, Inc.
3. ALL ALONE MONDAY—Gale Robbins—2:15
(Kalmar-Ruby)—Harms, Inc.
4. WHERE DID YOU GET THAT GIRL?—2:35
Fred Astaire And Anita Ellis
(Kalmar-Puck) Mills Music & Fred Fischer Music

All Selections ASCAP
Album Originally Prod. By Jesse Kaye

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

metro®

The Sound Track Album
Selections From The MGM Technicolor Film

"THREE LITTLE WORDS"

Side 2 M615

The MGM Studio Orchestra Cond. By Andre Previn

1. THINKING OF YOU—Anita Ellis—3:15
(Kalmar-Ruby) Harms, Inc.
2. I WANNA BE LOVED BY YOU—Helen Kane—2:03
(Kalmar-Ruby-Stothart) Harms, Inc.
3. WHO'S SORRY NOW?—Gloria De Haven—2:16
(Kalmar-Ruby-Snyder) Mills Music
4. MEDLEY: MY SUNNY TENNESSEE—3:06
Fred Astaire And Red Skelton
(Kalmar-Ruby-Ruby) Mills Music
SO LONG OOLONG—Fred Astaire And Red Skelton
(How Long You Gonna Be Gone?)
(Kalmar-Ruby) Mills Music
THREE LITTLE WORDS—Fred Astaire
(Kalmar-Ruby) Harms, Inc.

All Selections ASCAP
Album Originally Prod. By Jesse Kaye

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

1

Franck: Symphony in D minor

(beginning) I. Lento—Allegro non troppo

RL-1-32133
(S-1-36729)
STEREO
33-1/3

ORCHESTRE DE PARIS
HERBERT VON KARAJAN cond.

Recorded in France

ANGEL

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2

Franck: Symphony in D minor

(conclusion) II. Allegretto
III. Allegro non troppo

RL-2-32133
(S-2-36729)
STEREO
33-1/3

ORCHESTRE DE PARIS
HERBERT VON KARAJAN cond.

Recorded in France

ANGEL

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BRIGHTORANGE

The Stereophonic Sound Of

ARTIE SHAW

X BO 708
Side 1

STEREO

1. STARDUST
2. FRENESI
3. TEMPTATION
4. MOONGLOW
5. NIGHTMARE

BRIGHTORANGE

The Stereophonic Sound Of

ARTIE SHAW

X BO 708
Side 2

STEREO

1. ZIGUENER
2. BLUES
3. LA PALOMA

M·G·M

CY WALTER AT THE DRAKE

Side 1

E4393

1. IT'S DELOVELY—2:47
(Porter) Chappell & Co.
2. BESS, YOU IS MY WOMAN NOW—3:00
(Gershwin-Gershwin-Heyward) Gershwin Pub./New Dawn Music
3. I'LL TAKE ROMANCE—3:17
(Hammerstein II-Oakland) Bourne Co.
4. MRS. MALAPROP—2:45
(Walter) Famous Music
5. DAFFNE'S WALTZ—2:53
(Walter) Cy Walter Music
6. ALL THE THINGS YOU ARE—3:22
(Hammerstein II-Kern)
T. B. Harms Co.
(ASCAP)

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

M·G·M

CY WALTER AT THE DRAKE

Side 2

E4393

1. MOON RIVER—2:55
(Mancini-Mercer) Famous Music
2. MY FAVORITE THINGS—2:13
(Hammerstein II-Rodgers) Williamson Music
3. WHAT'S A NOVA BOSSA?—3:29
(Walter) Cy Walter Music
4. MY GEISHA—2:45
(Waxman) Famous Music
5. SWEET LORRAINE—2:31
(Burwell-Parish) Mills Music
6. MY MAN'S GONE NOW—2:41
(G. Gershwin-Heyward)
Gershwin Publ./New Dawn Music
7. WHEN A MAN HAS DONE YOU WRONG—3:09
(Walter) Cy Walter Music
(ASCAP)

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.

COLLECTOR'S GROUP SERIES

Volume 15

1. **I DON'T MIND • Creschendos**
   (Burt) (Music City 839)

CH-LP-224-A
Side One

33⅓ RPM

2. **MY LOVE IS GONE • Chris Powell and the Five Blue Flames**
   (Chris Powell- Billy Davis, Jr.) (Columbia 39407)
3. **I NEVER KNEW I LOVED YOU • Balladeers**
   (White-Schroeder) (Jubilee 5024)
4. **DON'T TALK DARLING • Master Keys**
   (Cook-Lipson) (Abbey 3011)
5. **I'M THE WORLDS BIGGEST FOOL • Charioteers**
   (Eddie Wilson-Dave Grimes) (Keystone 1416)
6. **I'M SO GLAD • Southern Harmonaires**
   (Mumford) (Apollo 237)
7. **I LOVE THE WAY YOU WALK • Five Scamps**
   (Griffin) (Columbia 30177)
8. **BLUE SUNDAY MORNING • Paupers**
   (King-Carter) (Melford 258)

COLLECTOR'S GROUP SERIES

Volume 15

1. **UNTIL NOW • Rhythmasters**
   (Nelson-Malloon) (Bennett 401)

CH-LP-224-B
Side Two

33⅓ RPM

2. **NATURALLY TOO WEAK FOR ME • Victorians**
   (R. Beck) (Specialty 420)
3. **A LETTER TO YOU • Gladys Patrick**
   (Jamison-Patrick) (O-Gee 100-A)
4. **MY HEART CRIES FOR YOU • King Odum Four**
   (Faith Sigman) (Derby 754)
5. **I'M GLAD I MADE YOU CRY • King Odum Four**
   (Tennyson-Eichler-Tenny) (Derby 736)
6. **BASIN STREET BLUES • King Odum Four**
   (Sigmund) (Perspective 5001)
7. **LOVER COME BACK TO ME • King Odum Four**
   (Sigmund-Romberg) (Derby 736)
8. **LUCKY • King Odum Four**
   (McMullin-Clark) (Abbey 064)

COLLECTOR'S GROUP SERIES

Volume 13

1. **WHAT MORE COULD I WANT • Judy King & The Knights**
   (Baritz-Dickson) (Chester 1200)

CH-LP-222-A
Side One

33⅓ RPM

2. **TWO SHADOWS • Judy King & The Knights**
   (Baritz-Dickson) (Chester 1200)
3. **WOULD YOU STILL BE THE ONE IN MY HEART • Rhythm Kings with Isaac Royal Trio** (Bryant-Carroll-Wayne) (Ivory 760)
4. **DON'T TALK DARLING • Rhythm Kings with Isaac Royal Trio**
   (Cook-Lipsin) (Ivory 760)
5. **THE GAME OF BROKEN HEARTS • Magichords**
   (S. Clark-Don Larkin-E. McMullin) (Regal 3237)
6. **PLEASE DON'T SAY GOODBYE • Four Pals with Eddie Wilcox Orch.**
   (T. Lane) 2:57 (Kay 787)
7. **I'LL NEVER LOVE ANYONE ELSE • Steve Gibson & The Red Caps**
   (O. Brooks) (Mercury 5380)
8. **YOU'RE NOT THE ONLY APPLE ON THE APPLE TREE • Master Keys**
   (Kuhn-Gallop-Shaw) (Jubilee 5004)

COLLECTOR'S GROUP SERIES

Volume 13

1. **NEVER UNDERESTIMATE THE POWER OF A WOMAN • Delta Rhythm Boys** (Kuhn-Schroeder-Kalmanoff) 2:39 (RCA 20-2855

CH-LP-222-B
Side Two

33⅓ RPM

2. **YOU'RE MINE, YOU! • Delta Rhythm Boys** (Edward Heyman-John W. Green) 3:04 (RCA 20-2855)
3. **TELL ME WHY • James Quintet** (Maurie Hartmann-Milt Gabler) 2:49 (Coral 60022)
4. **I MISS YOU SO • Herb Kenny with The Rockets** (Henderson-Scott-Robin) (MGM 11397)
5. **I'M STILL IN LOVE WITH YOU • Chris Powell & The Five Blue Flames** (Aaron T. Bone Walker) (Columbia 30180)
6. **RED SAILS IN THE SUNSET • Balladeers with Billy Mathews** (Kennedy Williams) (Jubilee 5021)
7. **IF YOU ONLY KNEW • Balladeers with Billy Mathews** (Horton-Borquist-Kogen) (Jubilee 5024)
8. **ROCKIN CHAIR • 4 Notes** (International)

COLLECTOR'S GROUP SERIES

Volume 14

CH-223-A
Side One

33 1/3 RPM

1. **IF YOU SEE TEARS IN MY EYES ● Beavers**
   (Joe Thomas - Howard Biggs) (Coral 65018)
2. **I GOTTA DO IT ● Beavers**
   (Joe Thomas - Howard Biggs) (Coral 65018)
3. **I'D RATHER BE WRONG THAN BLUE ● Beavers**
   (Joe Thomas - Howard Biggs) 3:05 (Coral 65026)
4. **BIG MOUTH MAMA ● Beavers**
   (Joe Thomas - Howard Biggs) 2:38 (Coral 65026)
5. **WHAT MAKES ME FEEL THIS WAY ● Sultans**
   (Willie Barnes) (Duke 135)
6. **HOW DEEP IS THE OCEAN ● Sultans**
   (P. Otis) (Duke 125)
7. **I CRIED MY HEART OUT ● Sultans**
   (A. Theus - P. Otis) (Duke 133)
8. **WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE ● Savannah Churchill and the Striders** (Kahal - Raskin Fain)
   (Regal 3313)

COLLECTOR'S GROUP SERIES
Volume 14

CH-223-B
Side Two

33 1/3 RPM

1. **BABY WE TWO ● Rhythm Masters**
   (I. Foley, W. Graham, R. Bryant) (Flip 314)
2. **YOU'LL NEVER BE MINE AGAIN ● Bill Perry & The Belaires**
   (Field - Erikson) (GG-521)
3. **MY BABY MY BABY ● Empires**
   (Cooper - Kay - Shad) (Harlem 2325)
4. **TOO LATE TO BE GOOD BLUES ● Maggie Hathaway and Her Bluesmen** (Kennedy Williams) (Black and White 113)
5. **HERE GOES A FOOL ● Maggie Hathaway and Her Bluesmen** (M. Hathaway) (Black and White 113)
6. **PART TIME SWEET HEART ● Victorians**
   (J. Nagay - J-Coiton) (Specialty 420)
7. **IF YOU SHOULD NEED ME ● Colemans**
   (Madison - Biggs) (Regal 3308)
8. **I AINT GOT NOBODY ● Colemans**
   (Graham - Williams) (Regal 3308)

MOTOR CITY MEMORIES

33⅓ RPM
MONAURAL

MC 1003
SIDE ONE

VOLUME THREE

ROYAL JOKERS / I DON'T LIKE YOU THAT MUCH
FIVE EMERALDS / LET ME TAKE YOU OUT TONIGHT
SERENADERS / LOVE ME NOW
SIERRAS / STORMY WEATHER
FOUR IMPERIALS / MY GIRL
FRESANDOS / I MEAN REALLY
SATINTONES / GOING TO THE HOP

Aladdin

★ BEVERLY HILLS, CALIFORNIA ★

THE BEST OF THE FIVE KEYS VOLUME 2

A-808
SIDE ONE

33⅓ RPM

1. DEEP IN MY HEART (The Five Keys)
2. HOW DO YOU EXPECT ME TO GET IT (Harold Young)
3. OLD MACDONALD (Arr. The Five Keys)
4. YES SIR, THAT'S MY BABY (Donaldson-Kahn)
5. I'M SO HIGH (Demetrus-Toombs)
6. COME GO MY BAIL LOSISE (D. Smith-B. West)
7. HOW LONG (Patsy Mesner)

Aladdin

BEVERLY HILLS, CALIFORNIA

THE BEST OF THE FIVE KEYS VOLUME 2

A-808
SIDE TWO

33⅓ RPM

1. MISTAKES (Leslie-Nicholls)
2. CAN'T KEEP FROM CRYING (Dickie Smith)
3. THERE OUGHT TO BE A LAW (Charles Tobin-Al Kaufman)
4. MAMA YOUR DAUGHTER (Told A Lie On Me) (Dickie Smith)
5. STORY OF LOVE (Rudolph West)
6. MY LOVE (The Five Keys)
7. WHY OH WHY (Bernard West)

Roadhouse

RECORDS

"CANDY BAR BOOGIE"

RHLP-5001
Unbreakable
33 1/3 RPM
Claiborne-Davis
BMI

Side 1

Huey-Les
Productions

Time 28:24

1. CANDY BAR BOOGIE - Parakeets (2:03)
2. DON'T LEAVE MY BROKEN HEART - Parakeets (2:09)
3. GIVE ME TIME - Parakeets (2:34)
4. LOOKING FOR YOU BABY - Parakeets (2:13)
5. MY HEART IS YOURS - Serenaders (2:29)
6. SUNSET - Serenaders (2:06)
7. SOLDIER IN KOREA - Serenaders (2:49)
8. YEARNING - Serenaders (2:37)
9. LONESOME - Serenaders (2:03)
10. NO HAPPINESS - Serenaders (3:28)
11. AURELIA - Fascinators (1:59)
12. ADIOS, MY DESERT LOVE - Smokey and Group (1:54

A Product of Roadhouse Record Co., Takoma Park, Md.

Roadhouse

RECORDS

"CANDY BAR BOOGIE"

RHLP-5001
Unbreakable
33 1/3 RPM
Dimitri Music BMI

Side 2
Huey-Les Productions
Time 27:08

1. MY ACHING HEART - José and the Aztecs (2:03)
2. WAIT A MINUTE BABY - José and the Aztecs (2:20)
3. DOES SHE KNOW - José and the Aztecs (2:49)
4. WHY DID YOU LEAVE ME - José and the Aztecs (3:20)
5. BABY-BABY- José and the Aztecs (1:34)
6. COTTAGE BY THE SEA - Incas (3:39)
7. YOUR LOVE IS JUST PLAIN GOOD (Acappella)- Incas (2:06)
8. THE TIME FOR LOVE - Incas (1:55)
9. A WINK AND A GRIN (Acappella) - Incas (2:32)
10. SWEET LUCY (Acappella)-Incas (2:16)
11. YOU'VE GONE - Incas (2:34)

A Product of Roadhouse Record Co., Takoma Park, Md.

PIONEER
International...

PIONR 004 — SIDE 2
33 1/3 R.P.M.
PRODUCED BY
SYDNEY CROOKS

DISTRIBUTED BY
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271 UTICA AVE. BROOKLYN, N.Y.
PHONE: (212) 756-4327

HIT AFTER ... HIT AFTER ... HIT
OWEN GREY

SIMMER DOWN — CUPID — LOVE IS STRANGE
SUGAR DANDY — STAY A LITTLE LONGER
CONFIDENTIAL — YOU SEND ME
HAVE YOU CHANGED — LONESOME FEELING
STIR IT UP — SENSATIONAL REASON
DANCING MOOD
GOODNIGHT MY LOVE

(Casbah)

DAVID S. MATTIS

(Casbah)

PIONEER
International...

PIONR 004 — SIDE 1
33 1/3 R.P.M.
PRODUCED BY
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DAVID S. MATTIS
(Casbah)

DAVID S. MATTIS
(Casbah)

HIT AFTER . . . HIT AFTER . . . HIT

OWEN GREY

LOOK FOR MY BABY — EASY SNAPING
CANSAS CITY — MILLION DOLLAR BABY
PLEASE LET ME GO — ROCK IT — MILLIE GIRL
ON THE BEACH — SINNERS WEEP
TREE IN THE MEADOW

DAVID S. MATTIS
(Casbah)

VOX

SPANISH PIANO MUSIC

ALBENIZ

Band 1: Prelude Op. 232 #1 (4:47 min.)
Band 2: Sous le Palmier Op. 232 #3 (3:02 min.)
Band 3: Cordoba Op. 232 #4 (4:02 min.)
Band 4: Seguidillas Op. 232 #5 (2:33 min.)

PL 9420

Side 1

Band 5: Malaguena (2:43 min.)
Band 6: Tango, in D (1:58 min.)

ORAZIO FRUGONI, piano

XTV 23208

Made in USA

* ULTRA HIGH FIDELITY *

LONGPLAYING MICROGROOVE

VOX

SPANISH PIANO MUSIC

Band 1: GRANADOS: Allegro de Concierto (5:50 min)

Band 2: GRANADOS: Andaluza Op. 5 (3:32 min.)

PL 9420 Side 2

Band 3: TURINA: Exaltation (3:39 min.)
Band 4: DE FALLA: Andaluza (3:26 min.)
Band 5: DE FALLA: Ritual Fire Dance (3:12)

ORAZIO FRUGONI, piano

XTV 23209
Made in USA

★ ULTRA HIGH FIDELITY ★
LONGPLAYING MICROGROOVE

Times Sq.

A DIVISION OF
TIMES SQUARE
MUSIC, INC.

33⅓ R.P.M.

201 A

1. THE VITONES — LA DI DA
2. TOMMY & TEARS — VOWS OF LOVE
3. TEARSTAINS — TOO YOUNG
4. VITONES — OLD LOVE
5. THE KNICK NAKS — ALKA SELTZER
6. THE EL SIERROS — SOMETIMES I WONDER
7. TOMMY & TEARS — PUNISHMENT
8. THE KNICK NAKS — TEMPTATION
9. TOMMY & TEARS — LET HIM KNOW
10. REVLONS — I LOST MY JOB

Times Sq.

A DIVISION OF
TIMES SQUARE
MUSIC, INC.

33⅓ R.P.M.

201 B

1. THE MEMORIES — STOP LOOK & LISTEN
2. THE EL SIERROS — OUR LOVE IS A VOW
3. THE REVLONS — THE DREAM I HAD OF YOU
4. THE EL SIERROS — THE GLORY OF LOVE
5. THE MONTEYS — IF YOU LOVE ME
6. THE EL SIERROS — THIS IS THE NITE
7. THE EL SIERROS — OVER THE RAINBOW
8. THE MONTEYS — TEARDROPS
9. THE EL SIERROS — WALKING ALONE
10. ROSEANNE — THE NUTMEGS

SOFT PIPES

WHEN YOU'RE DONE HERE YOU GET TO GO HOME

SIDE ONE

THE BOY I'VE BEEN
YOU HEARD ME CALLING
GOLDEN GRACE
THE ANTIHERO
OLD DIRT ROAD

SOFT PIPES

SIDE TWO

ACTIVATE ME
THIS OLD KING
GLASS HEART
TALKSICK BLUES
THIS PLACE

SEECO
CELEBRITIES

SEECO

REG. U. S. PAT. OFF.

MARCA
REGISTRADA

CORTIJO Y SU COMBO

Cantan - Ismael Rivera - y Otros

SCLP 9160
Side 1
MC 20261

1. MARIA TERESA (Juan Verdejo) Bombaplena
   Canta: Ismael Rivera
2. BORINQUEN (Israel Plata) Cha Cha Cha
   Canta: Ismael Rivera
3. MICAELA (Rafael Cepeda) Plena
   Canta: Nelson Pinedo
4. EL MANTEQUERO (P. Rodriguez) Mambo
   Canta: Ismael Rivera
5. AMARRA LA CADENA (Rafael Cortijo)
   Plenamengue Canta: Roy Rosario

SEECO
CELEBRITIES

REG. U. S. PAT. OFF.

MARCA
REGISTRADA

CORTIJO Y SU COMBO

Cantan - Ismael Rivera - y Otros

SCLP 9160
Side 2
MC 20262

1. QUE COCO (Rogelio Velez) Cha Cha Cha
   Canta: Roy Rosario
2. CHONGOLO (M. Miranda) Plena
   Canta: Ismael Rivera
3. EL PILON DE TOMASA (Q. Santos-G. Rivera)
   Son Jibaro Canta: Nelson Pinedo
4. JUAN JOSE (Rafael Cepeda) Calypso
   Canta: Ismael Rivera
5. CONOCI A TU PAPA (Rogelio Velez)
   Plena Canta: Roy Rosario

CHOC CHOC CHOC
1983

FRANCO ET ROCHEREAU

CHOC 000

Stereo

FACE A

Lettre a Mr. le Directeur Général

FRANCO

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRÊT

CHOC CHOC CHOC
1983
FRANCO ET ROCHEREAU

SACEM
SDRM

FACE B

CHOC 000

Stereo

Suite lettre N° 1

FRANCO

TOUS DROITS DE PRODUCTION PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ENTREPRISE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

RIOBERT

HARMONIE TERRE DES HOMMES DE L'ECOLE SECONDAIRE ST-LUC

(DIR.: ROBERT JODOIN)

FACE A

ST-5007

1. BALLET EGYPTIEN.....ALEXANDRE LUIGINI
SOLISTES: CLARINETTE: G. DURAND
SAX. SOPRANO: M. DONOVAN
2. SELECTIONS FROM "THE WIZ".....CHARLIE SMALL
SOLISTES: TROMPETTE: B. MACNAB
SAX. ALTO: J. SOBOL
ENSEMBLE JAZZ-ROCK DE L'ECOLE SECONDAIRE ST-LUC
3. THE FLINSTONES THEME.....HANNA BARBERA
SOLISTES: TROMBONE: JOHN O'NEIL
SAX ALTO: M. DONOVAN
SAX TENOR: J.SOBOL
BATTERIE: E.NOLOT

ENREGISTREMENT RIOBERT
B.P. 541, STATION COTE ST-LUC
MONTREAL, P.Q. H4V 2Z2

RIOBERT

HARMONIE POLYVALENTE D'ACTON VALE

(DIR: GILLES TREMBLAY)

FACE B

ST-5007

1. BRANDYWINE CREEK.....LELAND FORSBLAD
2. JAMAICAN RUMBA.....ARTHUR BENJAMIN
3. WONDERLAND BY NIGHT.....ALFRED REED
SOLISTES: TROMPETTES: ANDRE GAUTHIER
JEAN-PIERRE DESROCHE
4. SPANISH FEVER.....JAY CHATTAWAY
5. A LITTLE BIT COUNTRY, A LITTLE
BIT ROCK'N ROLL.....MARTIN COOPER

ENREGISTREMENT RIOBERT
B.P. 541, STATION COTE ST-LUC
MONTREAL, P.Q. H4V 2Z2

I'LL SEE YOU IN MY DREAMS

CALIBAN 6008a

LULLABY OF BROADWAY

CALIBAN 6008b

1

CALIBAN
6002A

ROSE OF WASHINGTON SQUARE

FOOTLIGHT SERENADE

2

CALIBAN
6002B

EMI
SPRO 04357
242914
RIGHT HERE WAITING (4:21)
(Richard Marx)
Chi-Boy Music/ASCAP
Produced by Richard Marx
and David Cole
From the album, "Repeat Offender" (E1-90380)
℗ © 1989 EMI-USA,
A Division of Capitol Records, Inc.
NOT FOR SALE
33⅓ RPM
MIC 11193
RICHARD MARX
1
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EMI

SPRO 04357
242914

RIGHT HERE WAITING (4:21)
(Richard Marx)
Chi-Boy Music/ASCAP

Produced by Richard Marx
and David Cole

From the album, "Repeat Offender" (E1-90380)

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33⅓ RPM

MC 11193

RICHARD MARX

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BOATMAN

da Peppa

Side A

BMR2002
STEREO
33.3 RPM

da PEPPA • da PEPPA (Woh Mix)

Produced by B. Ingram, C Bionco • Written by B. Ingram
BOATmanMUSIC Management • BOATMAN Publishing
Executive Producer: Billy Ray
Fan Club: P.O. Box 3082,
Frederick, Maryland 21705-3082

For booking call 301-620-0797
© ℗ 1995 BOATMAN Music ASCAP

BOATMAN

da Peppa

Side B
BMR2002
STEREO
33.3 RPM

da PEPPA (Original Mix) • ROUND and ROUND

Produced by B. Ingram, C. Bionco • Written by B. Ingram
BOATmanMUSIC Management • BOATMAN Publishing
Executive Producer: Billy Ray
Fan Club: P.O. Box 3082,
Frederick, Maryland 21705-3082

For booking call 301-620-0797
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ORIGINAL SOUND®

7120 Sunset Blvd., Hollywood, CA. 90046

THE SKYLINERS' GREATEST HITS

SINCE I DON'T HAVE YOU - - - - - 2:35
THIS I SWEAR - - - - 2:30

SIDE ONE
Dreamy Side
STEREO

OSR-LPS-8873
(8873-A-RE2)

I'LL BE SEEING YOU - - - 2:04
STARDUST - - - 2:21
IF I LOVED YOU - - - - 2:23
WARM - - - 2:34
BLOSSOMS IN THE SNOW - - - - 2:11
BELIEVE ME - - - - 2:50
LONELY WAY - - - 2:15
HOW MUCH - - - 2:21

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OF APPLICABLE LAWS

ORIGINAL SOUND®
7120 Sunset Blvd., Hollywood, CA. 90046

THE SKYLINERS' GREATEST HITS

IT HAPPENED TODAY 1:45
PENNIES FROM HEAVEN 2:07

SIDE TWO
Rockin' Side
STEREO

OSR-LPS-8873
(8873-B-RP2)

ZING WENT THE STRINGS 2:29
HAPPY TIME 2:01
ONE NIGHT, ONE NIGHT 1.53
TOMORROW 2:19
LORRAINE FROM SPAIN 2:24
I CAN DREAM, CAN'T I 2:15
TIRED OF ME 2:21
WHEN I FALL IN LOVE 2:35

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OF APPLICABLE LAWS

RCA

Victor

Walt Disney's Cinderella

Ilene Woods as Cinderella

Side A Stereo
AYL1-4449-A

Cinderella
A Dream Is a Wish Your Heart Makes
The Cinderella Work Song
Bibbidi-Bobbidi-Boo (The Magic Song)
So This Is Love
(David-Hoffman-Livingston)
(Adapted by Winston Hibler from the
Walt Disney Film "Cinderella")

Ilene Woods as Cinderella
Musical background by Norman Leyden
Orchestra conducted by Paul Smith

TM(s) © RCA CORP — MADE IN U.S.A.

RCA

Victor

Walt Disney's Cinderella

Ilene Woods as Cinderella

Side B Stereo

AYL1-4449-B

Walt Disney's 20,000 Leagues Under the Sea
A Whale of a Tale
(Hoffman-Gimbel)
(Adapted from the Walt Disney Film which was based on the Jules Verne classic by Martin Weldon)

Music composed by Norman Leigen
Conducted by [illegible]

TM(s) [illegible] RCA CORP. — MADE IN U.S.A.

RCA VICTOR

LPM
1934
(K2ZP-5385)

TWILIGHT IN VIENNA

1
"NEW ORTHOPHONIC" HIGH FIDELITY

1—FRASQUITA SERENADE (My Little Nest of Heavenly Blue) (F. Lehár)
2—OFT GENÜGT EIN GLASCHEN SEKT (from "Confetti")
(Robert Stolz–Ernst Marischka)
3—THE 3RD MAN THEME (Anton Karas)
4—IN EINEM KLEINEN CAFE VON HERNALS
(A Little Cafe Down the Street) (H. Leopoldi)
5—DEIN IST MEIN GANZES HERZ
(Yours Is My Heart Alone) (F. Lehár–W. Ludwig Herzer)
6—ZWEI MÄRCHENAUGEN (from "The Circus Princess") (Kalman–Brammer–Grunwald)

Robert Stolz conducting
the Vienna State Orchestra
and Chorus

LONG 33⅓ PLAY

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

LPM
1934
(K2ZP-5386)

2
"NEW ORTHOPHONIC" HIGH FIDELITY

TWILIGHT IN VIENNA

1—BEHALT MICH LIEB, CHERIE (R. Stolz-A. Morenau)
2—ICH MUSS WIEDER EINMAL IN GRINZING SEIN (R. Benatzky)
3—MADONNA DU BIST SCHONER ALS DER SONNENSCHEIN (When Day Is Done) (Robert Katscher)
4—IN MEINEM HERZEN WOHNT DER MAI (Karoly)
5—ERST WANNS AUS WIRD SEIN (Hans Von Frankowsky-Franz Prager)
6—EIN KUSS IN DER DÄMMERUNG (Raining)

Robert Stolz conducting
the Vienna State Orchestra
and Chorus

LONG 33⅓ PLAY

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

STRAKER'S RECORDS

Soca 33 r.p.m.

CALYPSO ROSE
SOUL ON FIRE

GS 2319 A
SIDE ONE
STEREO

Produced by: Karla Gabourel,
Mc Cartha Lewis, Micheal Hyde,
Granville Straker

Rec. & Mix Echo Sound Cal
Eng. Bob Drake

(1) PEPPER SOUP
Mc Cartha Lewis) P.R.S.
(2) FIRE IN MI WIRE
Mc Cartha Lewis) P.R.S.
(3) AMAZING GRACE (Combya/Amen)
(Unknown)
Arr. The New Kid On The Block Micheal Hyde

Mfg. & Dist. by: Straker's Record World Ltd.
242 Utica Avenue, Brooklyn, N.Y. 11213
Phone: (718) 756-0040 - 773-9506

STRAKER'S RECORDS

Soca 33 r.p.m.

CALYPSO ROSE
SOUL ON FIRE

GS 2319 B
SIDE TWO
STEREO

Produced by: Karla Gabourel,
Mc Cartha Lewis, Micheal Hyde
Granville Straker

Rec. & Mix Echo Sound Cal
Eng. Bob Drake

(1) BANANA (Johnny Ventura - Kubaney)
(2) GREEN GREEN GRASS (Tom Jones)
(3) TEAR DROPS (Feddy Fender)
(4) THE DARK END OF THE STREET (Percy Sledge)
(5) I CAN'T STOP LOVING YOU (Ray Charles)
(6) PEPPER SOUP (Club Mix) (M. Lewis)
Arr. The New Kid On The Block Micheal Hyde

Mfg. & Dist. by: Straker's Record World Ltd.
242 Utica Avenue, Brooklyn, N.Y. 11213
Phone: (718) 755-0040 - 773-9506

VERA LYNN

SIDE 1

UAS 6591 A

IT HURTS TO SAY GOODBYE

1. IT HURTS TO SAY GOODBYE
2. AMONG MY SOUVENIRS
3. DON'T WORRY 'BOUT ME
4. I'M BEGINNING TO SEE THE LIGHT
5. I'LL PRAY FOR YOU

TONY OSBORNE and his Orchestra

HIGH FIDELITY STEREO

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U.S.A.

VERA LYNN

SIDE 2

UAS 6591 B

IT HURTS TO SAY GOODBYE

1. IN MY LITTLE RED BOOK
2. RED SAILS IN THE SUNSET
3. 'TIL THERE WAS YOU
4. WHERE HAVE ALL THE FLOWERS GONE?
5. NOW IS THE HOUR

TONY OSBORNE and his Orchestra

HIGH FIDELITY STEREO

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U.S.A.

JINGLE BELL ROCK — BOBBY HELMS

SIDE A
STEREO

HDY-1903

1. JINGLE BELL ROCK (2:07)
2. HERE COMES SANTA CLAUS (2:10)
3. WHITE CHRISTMAS (2:25)
4. RUDOLPH THE RED NOSED REINDEER (2:25)
5. WINTER WONDERLAND (1:47)
6. JINGLE BELLS (2:25)

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JINGLE BELL ROCK — BOBBY HELMS

SIDE B
STEREO

HDY-1903

1. SILVER BELLS (2:45)
2. I SAW MOMMIE KISSING SANTA CLAUS (2:17)
3. CHRISTMAS TIME IN MY HOME TOWN (2:36)
4. THE OLD YEAR IS GONE (2:12)
5. I WANNA' GO TO SANTA CLAUS LAND (1:48)
6. SANTA CLAUS IS COMING TO TOWN (1:48)

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polydor

ENCORE!
(FIEDLER'S GREATEST HITS)
Arthur Fiedler-Boston Pops Orchestra

24-5005-A
Intl. #2391 004
Side 1

33⅓ RPM
STEREO

*1. LOVE THEME FROM "ROMEO AND JULIET" — 4:06
(Nino Roto)
*2. RAINDROPS KEEP FALLIN' ON MY HEAD — 3:04
(Burt Bacharach-Hal David)
*3. THEME FROM "MIDNIGHT COWBOY" — 3:21
(John Barry)
*4. DO YOU KNOW THE WAY TO SAN JOSE? — 2:52
(Burt Bacharach-Hal David)
*5. HAVA NAGILA — 2:22
(Arr: Richard Hayman)
*6. AQUARIUS — 2:52
(Rado-Ragni-MacDermot)

*Arranged by Richard Hayman
**Arranged by Leroy Anderson

(53) MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE/NEW YORK N Y 10019

polydor

ENCORE!
(FIEDLER'S GREATEST HITS)
Arthur Fiedler-Boston Pops Orchestra

24-5005-B
Intl. #2391 004
Side 2

33⅓ RPM
STEREO

1. MALAMBO – 3:48
(Alberto Ginastera)
2. BLUE DANUBE WALTZ – 8:30
(Johann Strauss)
**3. RICHARD RODGERS' WALTZES – 5:48
Lover (R. Rodgers-L. Hart)
Falling In Love With Love (R. Rodgers-L. Hart)
Oh, What A Beautiful Mornin' (R. Rodgers-O. Hammerstein II)
It's A Grand Night For Singing
(R. Rodgers-O. Hammerstein II)
4. THE STARS AND STRIPES FOREVER – 3:28 (Sousa)
5. SABRE DANCE – 2:15 (Aram Khachaturian)

*Arranged by Richard Hayman
**Arranged by Leroy Anderson

(53) MANUFACTURED BY POLYDOR INCORPORATED / 810 SEVENTH AVENUE / NEW YORK N Y 10019

EMPIRE

Side 1

XSV 66762

401

33⅓ rpm

Stereo

1. Laudate Dominum — Grassi
2. Jesu Dulcis Memoria — Gregorian Chant
3. O Bone Jesu — Palestrina
4. Ave Maria — Kodaly
5. Regina Caeli — Grassi
6. Salve Regina — Gregorian Chant
7. Lift Thine Eyes — Mendlessohn
8. My Shepherd is the Lord - Gelineau

JM CHORAL GROUP

EMPIRE

Side 2

XSV 66763

401

33⅓ rpm

Stereo

1. The Woman in the Shoe — Brown
2. Mam'selle Marie — Guion
3. The Happy Wanderer — Moller
4. What Child is This? — Old English Air
5. En passant par la Lorraine — French Folk Song
6. Patapan — Burgundian Carol
7. The Little Drummer Boy — Simeone, Davis, Onorati

JM CHORAL GROUP

CMI

GREAT PICKIN
VARIOUS ARTISTS

SIDE ONE

CMI-1018

1. A FOGGY DAY – Al Caiola/Don Arnone
2. LOVER COME BACK TO ME – Al Caiola/Don Arnone
3. ON THE ALAMO – Al Caiola/Don Arnone
4. BIRDS OF A FEATHER – Al Caiola/Don Arnone
5. CHINESE GUITAR – Al Caiola/Don Arnone

Production Coordination:
WASSERMAN and DEMPSTER

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Sherman Oaks, California 91403

CMI

GREAT PICKIN
VARIOUS ARTISTS

SIDE TWO

CMI-1018

1. GETTING TO KNOW YOU – Bill Faith
2. JEEPERS CREEPERS - Bill Faith
3. MIMI – Bill Faith
4. DUELING BANJOS – Al Vescovo
5. I CAN'T FEEL HAPPY – John Morell

Production Coordination:
WASSERMAN and DEMPSTER

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Sherman Oaks, California 91403

HIGH FIDELITY

SOMERSET

P-23300-A

SIDE 1

Hits From

THE SOUND OF MUSIC

SOUND STAGE CHORUS

1. THE SOUND OF MUSIC
2. DO RE MI
3. MY FAVORITE THINGS
4. SIXTEEN GOING ON SEVENTEEN
5. CLIMB EVERY MOUNTAIN

P-23300-A

MANUFACTURED BY BUDGET SOUND COMPANY, L. A. CALIF.

HIGH FIDELITY

SOMERSET

P-23300-B

SIDE 2

Songs Of The

GREAT AMERICAN WEST AND DEEP SOUTH

SOUND STAGE CHORUS

1. WIDE OPEN SPACES MEDLEY—HOME ON THE RANGE—RED RIVER VALLEY
2. BURY ME NOT ON THE LONE PRAIRIE
3. IN THE EVENING BY THE MOONLIGHT
4. MY OLD KENTUCKY HOME

P-23300-B

MANUFACTURED BY BUDGET SOUND COMPANY, L. A. CALIF.

SAMMY DAVIS, JR.

CR-20188
MCA 3914

®MCA CORAL®

SIDE ONE

1. CIRCUS 3:06 ASCAP
(Directed by Sy Oliver)
(Louis Alter-Bob Russell)
2. ADELAIDE 2:39 ASCAP
(With Chorus Directed By Jack Pleis)
(Frank Loesser)
3. LOVE ME OR LEAVE ME 2:54 ASCAP
(Directed By Sy Oliver)
(Walter Donaldson-Gus Kahn)
4. GLAD TO BE UNHAPPY 3:02 ASCAP
(Directed By Sy Oliver)
(Richard Rodgers-Lorenz Hart)

THIS ALBUM CONTAINS FEWER SELECTIONS
THAN THE ORIGINAL RELEASE

℗ 1984 MCA
RECORDS, INC.

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SAMMY DAVIS, JR.

CR-20188
MCA 3915

MCA CORAL®

SIDE TWO

1. FRANKIE AND JOHNNY 3:14 ASCAP
(Directed by Morty Stevens)
2. EASY TO LOVE 2:21 ASCAP
(Directed By Morty Stevens)
(Cole Porter)
3. BACK TRACK I 2:20 BMI
(Directed by Sy Oliver)
(Gilbert Becaud-Lee Wilson-Lynn Russel)
4. DANGEROUS 2:50 BMI
(Directed by Morty Stevens)
(Billy Mure-Hal Hackady-Hal David)

THIS ALBUM CONTAINS FEWER SELECTIONS
THAN THE ORIGINAL RELEASE

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℗1988 BMG DIRECT MARKETING INC.

20 YEARS OF NO. 1 HITS
1940 – 1959

1940

RECORD 1

SIDE 1

1–FOOLS RUSH IN (WHERE ANGELS FEAR TO TREAD) Glenn Miller and His Orchestra/Ray Eberle, Vocal 2–I'LL NEVER SMILE AGAIN Tommy Dorsey and His Orchestra/Frank Sinatra and The Pied Pipers, Vocal 3–THE BREEZE AND I Jimmy Dorsey and His Orchestra/Bob Eberly, Vocal 4–FRENESÍ Artie Shaw and His Orchestra 5–MAKE-BELIEVE ISLAND Mitchell Ayres and His Orchestra/Mary Ann Mercer, Vocal 6–ONLY FOREVER Bing Crosby

All electronically re-recorded to simulate stereo

RC4-153-1
V1RS-5791

DIGITALLY REMASTERED

Made in Canada

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20 YEARS OF NO. 1 HITS
1940-1959

1941

RECORD 1 — SIDE 2

1—MARIA ELENA Jimmy Dorsey and His Orchestra/Bob Eberly, Vocal 2—PIANO CONCERTO NO. 1 IN B—FLAT MINOR (TONIGHT WE LOVE) Freddy Martin and His Orchestra/ Jack Fina, Pianist 3—ELMER'S TUNE Glenn Miller and His Orchestra/Ray Eberle and The Modernaires, Vocal 4—WE THREE (MY ECHO, MY SHADOW AND ME) The Ink Spots 5—INTERMEZZO (A LOVE STORY) Guy Lombardo and His Royal Canadians 6—DREAM VALLEY Sammy Kaye and His Orchestra/Tommy Ryan, Vocal

All electronically re-recorded to simulate stereo

RC4-153-1
V1RS-5792

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20 YEARS OF NO. 1 HITS
1940-1959

1942 –1943

RECORD 2

SIDE 1

1–IN THE BLUE OF THE EVENING Tommy Dorsey and His Orchestra/Frank Sinatra, Vocal 2–COMIN' IN ON A WING AND A PRAYER The Song Spinners 3–MY DEVOTION Vaughn Monroe and His Orchestra/Vaughn Monroe, Vocal 4–TANGERINE Jimmy Dorsey and His Orchestra/Bob Eberly and Helen O'Connell, Vocal 5–IT CAN'T BE WRONG Dick Haymes with The Song Spinners 6–BLUES IN THE NIGHT Woody Herman and His Orchestra/Woody Herman, Vocal

All electronically re-recorded to simulate stereo

RC4-153-2
V1RS-5793

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20 YEARS OF NO. 1 HITS
1940-1959

1944

RECORD 2

SIDE 2

1–MAIRZY DOATS (AND DOZY DOATS) The Merry Macs 2–BÉSAME MUCHO (KISS ME MUCH) Jimmy Dorsey and His Orchestra/Bob Eberly and Kitty Kallen, Vocal 3–SAN FERNANDO VALLEY Bing Crosby with John Scott Trotter and His Orchestra 4–MY HEART TELLS ME (SHOULD I BELIEVE MY HEART?) Glen Gray and The Casa Loma Orchestra/Eugenie Baird, Vocal 5–I LOVE YOU Bing Crosby with John Scott Trotter and His Orchestra 6–SHOO-SHOO BABY The Andrews Sisters

All electronically re-recorded to simulate stereo

RC4-153-2
V1RS-5794

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20 YEARS OF NO. 1 HITS
1940-1959

1945 – 1946

RECORD 3

SIDE 1

1–I'M A BIG GIRL NOW Sammy Kaye and His Orchestra/ Betty Barclay, Vocal 2–DREAM The Pied Pipers 3– DOCTOR, LAWYER, INDIAN CHIEF Betty Hutton 4–TO EACH HIS OWN Freddy Martin and His Orchestra/Stuart Wade, Vocal 5–ON THE ATCHISON, TOPEKA & THE SANTA FE Johnny Mercer and The Pied Pipers 6–SURRENDER Perry Como

All electronically re-recorded to simulate stereo

RC4-153-3
V1RS-5795

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20 YEARS OF NO. 1 HITS
1940-1959

1947

RECORD 3

SIDE 2

1—CHI-BABA, CHI-BABA (MY BAMBINO GO TO SLEEP) Perry Como with The Satisfiers 2—SMOKE! SMOKE! SMOKE! THAT CIGARETTE Tex Williams and His Western Caravan 3—NEAR YOU Francis Craig and His Orchestra/Bob Lamm, Vocal 4—THE OLD LAMP-LIGHTER Sammy Kaye and His Orchestra/Billy Williams and The Kaye Choir, Vocal 5—MANAGUA NICARAGUA Guy Lombardo and His Royal Canadians/ The Lombardo Trio, Vocal 6—PEG O' MY HEART The Three Suns

All electronically re-recorded to simulate stereo

RC4-153-3
V1RS-5796

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20 YEARS OF NO. 1 HITS
1940-1959

1948 – 1949

RECORD 4

SIDE 1

1–THAT LUCKY OLD SUN (JUST ROLLS AROUND HEAVEN ALL DAY) Frankie Laine 2–POWDER YOUR FACE WITH SUNSHINE (SMILE! SMILE! SMILE!) Evelyn Knight with The Stardusters 3–"A" YOU'RE ADORABLE Perry Como with The Fontane Sisters 4–CRUISING DOWN THE RIVER Blue Barron, His Orchestra and Chorus 5–SOMEDAY (YOU'LL WANT ME TO WANT YOU) Vaughn Monroe and His Orchestra/Vaughn Monroe with The Moon Maids and The Moon Men, Vocal 6–A TREE IN THE MEADOW Margaret Whiting

All electronically re-recorded to simulate stereo

RC4-153-4
V1RS-5797

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20 YEARS OF NO. 1 HITS
1940-1959

1950

RECORD 4

SIDE 2

1—IF I KNEW YOU WERE COMIN', I'D'VE BAKED A CAKE Eileen Barton with The New Yorkers 2—CHATTANOOGIE SHOE SHINE BOY Red Foley 3—I WANNA BE LOVED The Andrews Sisters 4—RAG MOP The Ames Brothers 5—THE THING Phil Harris 6—GOODNIGHT, IRENE The Weavers with Gordon Jenkins and His Orchestra

All electronically re-recorded to simulate stereo

RC4-153-4
V1RS-5798

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20 YEARS OF NO. 1 HITS
1940–1959

1951 – 1952

RECORD 5

SIDE 1

1–GLOW-WORM The Mills Brothers 2–SLOW POKE Pee Wee King and His Golden West Cowboys/Redd Stewart, Vocal 3–(IT'S NO) SIN Eddy Howard, His Orchestra and Chorus 4–BLUE TANGO Leroy Anderson and His Orchestra 5–WISH YOU WERE HERE Eddie Fisher with Hugo Winterhalter and His Orchestra 6–HOW HIGH THE MOON Les Paul and Mary Ford

All electronically re-recorded to simulate stereo

RC4-153-5
V1RS-5799

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20 YEARS OF NO. 1 HITS
1940-1959

1953 – 1954

RECORD 5

SIDE 2

1–SH-BOOM (LIFE COULD BE A DREAM) The Crew-Cuts 2–NO OTHER LOVE Perry Como with Henri Rene's Orchestra and Chorus 3–MAKE LOVE TO ME Jo Stafford with Paul Weston, His Orchestra and Chorus 4–THREE COINS IN THE FOUNTAIN The Four Aces featuring Al Alberts 5–(HOW MUCH IS THAT) DOGGIE IN THE WINDOW Patti Page 6–I NEED YOU NOW Eddie Fisher

All electronically re-recorded to simulate stereo

RC4-153-5
V1RS-5800

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20 YEARS OF NO. 1 HITS
1940 – 1959

1955

RECORD 6

SIDE 1

1–THE BALLAD OF DAVY CROCKETT Bill Hayes 2–AIN'T THAT A SHAME Pat Boone 3–UNCHAINED MELODY Les Baxter and His Orchestra 4–HEARTS OF STONE The Fontane Sisters 5–CHERRY PINK AND APPLE BLOSSOM WHITE Perez Prado and His Orchestra 6–SINCERELY The McGuire Sisters

All electronically re-recorded to simulate stereo

RC4-153-6
V1RS-5801

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20 YEARS OF NO. 1 HITS
1940 – 1959

1956

RECORD 6

SIDE 2

1–THE GREAT PRETENDER The Platters 2–MOONGLOW and THEME FROM *PICNIC* Morris Stoloff and The Columbia Pictures Orchestra 3–MEMORIES ARE MADE OF THIS Dean Martin 4–LISBON ANTIGUA Nelson Riddle, His Orchestra and Chorus 5–THE GREEN DOOR Jim Lowe 6–THE POOR PEOPLE OF PARIS Les Baxter and His Orchestra

All electronically re-recorded to simulate stereo

RC4-153-6
V1RS-5802

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20 YEARS OF NO. 1 HITS
1940 – 1959

1957 – 1958

RECORD 7

SIDE 1

1–DON'T FORBID ME Pat Boone 2–HONEYCOMB Jimmie Rodgers 3–ALL I HAVE TO DO IS DREAM The Everly Brothers 4–PARTY DOLL Buddy Knox 5–DON'T Elvis Presley with The Jordanaires 6–ROUND AND ROUND Perry Como with Mitchell Ayres Orchestra and The Ray Charles Singers

All electronically re-recorded to simulate stereo except No. 1

RC4-153-7
V1RS-5803

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20 YEARS OF NO. 1 HITS
1940 – 1959

1958 – 1959

RECORD 7

SIDE 2

1–SMOKE GETS IN YOUR EYES The Platters 2–SLEEP WALK Santo and Johnny 3–NEL BLU DIPINTO DI BLU (VOLARE) Domenico Modugno 4–THE THREE BELLS The Browns 5–IT'S ALL IN THE GAME Tommy Edwards 6–COME SOFTLY TO ME The Fleetwoods

All electronically re-recorded to simulate stereo except No. 1

RC4-153-7
V1RS-5804

DIGITALLY REMASTERED

Made in Canada

RCA

Tchaikovsky
The Nutcracker

Side 1 Stereo
ARC2-7005-A

Ouverture
Act I
1. The Christmas Tree
2. March
3. Children's Galop and Arrival of the Guests
4. Dance Scene and Arrival of Drosselmeyer
5. Scene and Grandfather Dance

Saint Louis Symphony Orchestra
Leonard Slatkin, *Conductor*

TM(s) ® RCA CORP
℗ 1985 RCA RECORDS

RED SEAL

DIGITAL

RCA

Tchaikovsky

The Nutcracker

Side 2 Stereo

ARC2-7005-B

Act I

6. Scene. The Magic Spell Begins
7. Scene: The Battle between the Nutcracker and the Mouse King
8. Scene in the Pine Forest
9. Waltz of the Snowflakes*

Saint Louis Symphony Orchestra

Leonard Slatkin, *Conductor*

**with* Women s Voices of the Saint Louis Symphony Chorus

TM s) RCA CORP

℗ 1985 RCA RECORDS

RED SEAL
DIGITAL

RCA

Tchaikovsky
The Nutcracker

Side 3 Stereo
ARC2-7005-C

Act II
10. Scene: The Magic Castle
11. Scene: Clara and the Prince
12. Divertissement
Chocolate: Spanish Dance;
Coffee: Arabian Dance;
Tea: Chinese Dance;
Trepak: Dance of the Flutes
Mother Gigogne and the Clowns

Saint Louis Symphony Orchestra
Leonard Slatkin, *Conductor*

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℗ 1985 RCA RECORDS

RED SEAL
DIGITAL

RCA

Tchaikovsky
The Nutcracker

Side 4 Stereo
ARC2-7005-D

Act II
13 Waltz of the Flowers
14 Pas de deux.
Dance of the Prince and the Sugar Plum Fairy
Variations I Tarantella
Variation II Dance of the Sugar Plum Fairy*
Coda
15. Final Waltz and Apotheosis

Saint Louis Symphony Orchestra
Leonard Slatkin, *Conductor*
***Barbara Liberman,** *Celesta*

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MUSICOR
RECORDS

MU 1192
ZTSP - 122097
Time: 2:35

Glad Music
BMI
Produced by:
"Pappy" Daily &
Tommy Jackson

PROMOTION COPY

NOT FOR SALE

MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. • NEW YORK, N. Y. • MADE IN U.S.A.

MOMENT OF SILENCE
(R. Behunin - J. Lynn)
JUDY LYNN

MUSICOR
RECORDS

MU 1192
ZTSP - 122098
Time: 2:39

Glad Music
BMI
Produced by:
"Pappy" Daily &
Tommy Jackson

PROMOTION COPY

NOT FOR SALE

THE PROSPECTOR
(E. Horton - J. Lynn)
JUDY LYNN

MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. • NEW YORK, N. Y. • MADE IN U.S.A.

THE NEW CHRISTY MINSTRELS

Arranger: Tony Camillo

A TOM Production

STEREO

71-0109

ATKS-5285

Screen Gems-
Columbia
Music Inc.
BMI

2:25

YOU ARE ALWAYS ON MY MIND

(Romeo)

MANUFACTURED AND DISTRIBUTED BY RCA RECORDS
NEW YORK, N.Y.

THE NEW CHRISTY MINSTRELS

Arranger: Tony Camillo

A TOM Production

STEREO

71-0109

ATKS-5287

Sweet Nana
Music, ASCAP

2:08

WHERE ARE YOU THEN

(Mr. Blank)

MANUFACTURED AND DISTRIBUTED BY RCA RECORDS
NEW YORK, N.Y.

HECTOR Records
DIVISION OF DANCE RECORDS, INC.
H-2736 A
W4KM-1058
Hastings
Pub.
BMI - 3:40
Vocal
TALK TO THE ANIMALS
(Leslie Bricusse)

HECTOR Records
DIVISION OF DANCE RECORDS, INC.
H-2736 B
W4KM-1059
Hastings
Pub.
BMI - 3:40
Instrumental
TALK TO THE ANIMALS
(Leslie Bricusse)

M·G·M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.

M-G-M

45 R.P.M.

K10886-A

WHISTLIN' PAPER BOY

(Porter)

ELMO TANNER and his DIXIELANDERS

Vocal by Elmo Tanner

M·G·M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
45 R.P.M.
K10886-B
CANDY LIPS
(Rose)
ELMO TANNER and his DIXIELANDERS
Vocal by Elmo Tanner
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-O-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
45 R.P.M.
K11112-A
CHARMAINE
(Rapee-Pollack)
BILL HAYES
Orchestra conducted by LeRoy Holmes
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—MADE IN U.S.A.

M·G·M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
45 R.P.M.
K11112-B
FOR ALL WE KNOW
(Coots-Lewis)
BILL HAYES
Orchestra conducted by LeRoy Holmes
M·G·M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M·G·M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.

M-G-M

45 R.P.M.

K11014-A

WAITIN' JUST FOR YOU

(Lee-Glover)

LAURA LEE and DICKIE McBRIDE
With The Ranch Hands

M·G·M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M·G·M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.

M-G-M

45 R.P.M.

K11014-B

SO I LOST AGAIN

(Griffin)

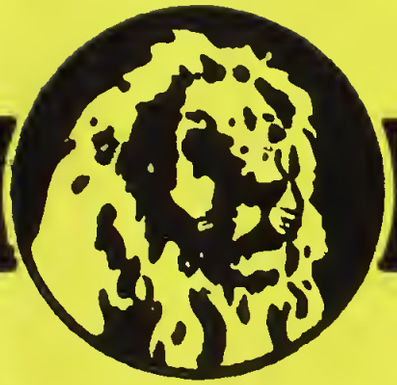
LAURA LEE and DICKIE McBRIDE

With The Ranch Hands

M·G·M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M·G·M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.

M-G-M



45 R.P.M.

K11015-A

MAYBE IT'S BECAUSE
(I Love You Too Much)
(Berlin)

ART MOONEY and his ORCHESTRA

Vocal by Alan Foster and
The Cloverleafs

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M·G·M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.

M-G-M

45 R.P.M.

K11015-B

THE SONG IS ENDED

(But The Melody Lingers On)

(Berlin)

ART MOONEY and his ORCHESTRA

Vocal by Alan Foster and
The Cloverleafs

M·G·M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

Mercury
506-X45
(672)
Vocal by
Tony Martin
MAKE BELIEVE
(Kern)
TONY MARTIN
Al Sack's Orchestra
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
506-X45
(370)
Vocal by
Tony Martin
I DON'T KNOW WHY
TONY MARTIN
Al Sack's Orchestra
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
1195A-X45
N18 - Pt. 1
New World Div. at Harms
Instr.
AN AMERICAN IN PARIS (Part 1)
(Gershwin)
ALFRED NEWMAN
Cond. the Hollywood Symphony Orch.
Feat. Frank Beach, trumpet
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
1195B-X45
N 16
Instr.
SUMMERTIME
(Gershwin)
ALFRED NEWMAN
Conducts the
Hollywood Symphony Orch.
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
A-146-X45
1375-X45
(YW 2069)
Vocal by
John Laurenz
ONCE IN LOVE WITH AMY
(Loesser)
JOHN LAURENZ
with Orch. Accomp.
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

Mercury
A-146-X45
1375-X45
(YW 1748)
Vocal by
John Laurenz
NATURE BOY
(Eden Ehbez)
JOHN LAURENZ
with Orch. Accomp.
MERCURY RECORD CORPORATION CHICAGO ILLINOIS U.S.A.

DYNAMIC SOUND

501
(5001)
Cardinal Music &
Ardmore Music
(ASCAP) 2:07

A
DICK WOLFE
PRODUCTION

LOVE IS SWEETER THAN WINE

(Al Frisch-Larry Kusic)

CONNIE LANE

with the

DICK WOLFE ORCH. & CHORUS

DYNAMIC SOUND

501
(5002)
Cardinal Music &
Ardmore Music
(ASCAP) 2:30

A
DICK WOLFE
PRODUCTION

THE BREAKS OF THE GAME

(Al Frisch-Larry Kusic)

CONNIE LANE

with the

DICK WOLFE ORCH. & CHORUS

Verve®

SPECIAL DISC JOCKEY RECORD

KAI WINDING

Produced by
Creed Taylor

BAKER STREET MYSTERY

from the B'way
Musical
"Baker Street"
(Grudeff-Jessel)
Arr. by Kai Winding

VK 10343
(64-VK-613)

E. B. Marks Music
BMI
1:40

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

Verve®

SPECIAL DISC JOCKEY RECORD

KAI WINDING

Produced by
Creed Taylor

Love Theme from
the Motion Picture

THE UMBRELLAS OF CHERBOURG

(I Will Wait For You)
(Legrand-Gimbel)
Arr. by Kai Winding

VK 10343
(64-VK-614)

South Mountain Music/
Jon Ware Music
BMI
2:00

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

MAGNET

RECORDS

389 South Orange Ave., Newark, N.J. 07103

Magnet 2-A
Rolcal Music
BMI; Intro 35:
Time 3:10

Prod. & Arr. by
Bird Rollins for
Rolcal Product'ns
℗ 1973

Vocal

PARTY
AND DON'T WORRY BOUT IT

(Bird Rollins)

THE NEW JERSEY QUEENS AND FRIENDS

MAGNET

RECORDS

389 South Orange Ave., Newark, N.J. 07103

Magnet 2-B
Rolcal Music
BMI; Intro 35:
Time 3:10

Prod. & Arr. by
Bird Rollins for
Rolcal Product'ns
℗ 1973

Instrumental

PARTY
AND DON'T WORRY BOUT IT

(Bird Rollins)

THE NEW JERSEY QUEENS AND FRIENDS

M-G-M

SPECIAL DISC JOCKEY RECORD

NOT FOR SALE

45 R.P.M.

Robbins Music
ASCAP
1:40

K13314
(64-XY-174)

THEME from "QUICK, BEFORE IT MELTS"
(The Happy Penguin)
From the MGM Motion Picture
A Mann-Laurence Production (Rose)

DAVID ROSE & HIS ORCHESTRA
Produced by
Jesse Kaye

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD

NOT FOR SALE

45 R.P.M.

Sunbeam Music
BMI
1:48

K13314
(64-XY-168)

FIDDLER ON THE ROOF

From the Broadway Musical
(Bock-Harnick)

DAVID ROSE & HIS ORCHESTRA

Produced by
Jesse Kaye

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.